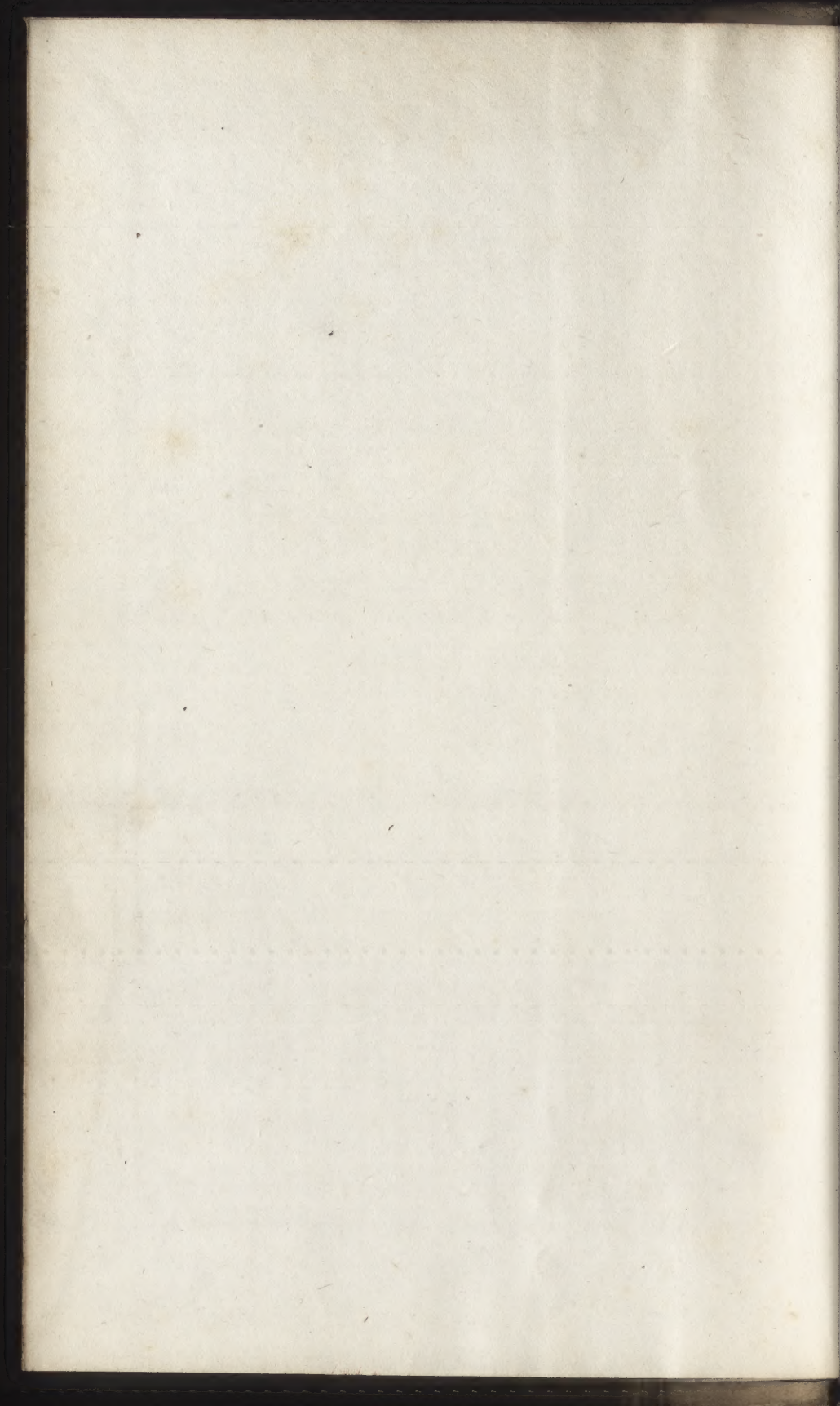




Seggieden



ROME  
ANCIENT AND MODERN  
AND ITS ENVIRONS





**ROME**  
**ANCIENT AND MODERN**  
**AND ITS ENVIRONS**

ROME  
ANCIENT AND MODERN  
AND ITS EXHIBITS



*J. R. Hay*  
1845

ROME

ANCIENT AND MODERN

AND

ITS ENVIRONS

BY

VERY REV. JEREMIAH DONOVAN D. D.

"HINC septem dominos videre montes,  
Et totam licet aestimare Romam".  
*M. Val. Mart. lib. IV. ep. 64.*

VOLUME II.

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ROME

PRINTED FOR THE AUTHOR BY CRISPINO PUCCINELLI.  
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ROME

ANCIENT AND MODERN

AND

ITS INSTITUTIONS

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VERY REV. JEREMIAH JOHNSON D.D.

"This is a most valuable and interesting work, and one which every student of history should possess."  
—*The Athenaeum*, 1843.

VOLUME II.

ROME

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# ROME

## ANCIENT AND MODERN

AND

### ITS ENVIRONS.

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### THE CHURCHES OF ROME.

#### CHAP. I.

##### DIAGONAL TITULAR CHURCHES.

**S. ADRIAN.** This parish-church, of the Order of our Blessed Lady for the Redemption of captives, is situate near the Forum. Its front has some resemblance to an ancient building; but Rome has several edifices of the V. and VI. centuries of similar construction; and we know from Anastasius that the church was erected, in 630, by Honorius I. It was repaired and consecrated anew by Gregory IX. in 1228, as is recorded by an ancient inscription

Church of  
S. Adrian,  
history of.



#### ROME ANCIENT AND MODERN.

to the right of the entrance from the church to the sacristy; and the remains of S. Adrian, who suffered martyrdom in Nicomedia in 306, in the last general persecution, (a), were then found with those of other Saints, as is recorded by an inscription to the left of the entrance from the church to the sacristy. This latter inscription also records that the church was then collegiate; and it continued so until 1589, when Sixtus V. transferred it to its present proprietors.

Interior of. Its interior is divided into a nave and two aisles, by pillars supporting arcades. The two marble angels, that sustain the holy-water-fonts, are by Antonio Raggi. The first altar to the left is adorned with two beautiful little columns of bianco e nero: over the altar is a Virgin and Child; and to the right is the Presentation of the B. Virgin, to the left the Visitation. Over the next altar is a painting of S. Raymundus Nonnatus preaching, to whom a lay brother brings a Cardinal's hat, by a scholar of Carlo Maratta. Over the third altar is S. Peter Nolasco, who founded the Order in the beginning of the XIII. century, and who is here borne aloft by two angels, a good painting by Carlo Saraceni. Over the fourth altar is a portrait of Peter Paschasius. The great altar was erected, in the XVI. century, by Martino Lunghi; and is adorned with two columns of red porphyry, and a painting, by C. Torelli, of S. Adrian and other Saints, whose relics are preserved in the church. Over the altar to the right, towards the sacristy, is a painting of SS. Sergius and Bacchus, by E. Savonanzio of Bologna. The S. Charles in time of plague, over the next al-

(a) Rom. Martyr. apud Baron.



tar, is a good painting by Borgianni, a Roman. The next is the altar of the Madonna della Mercede, after which comes that of the Pietà; and the last chapel is that of the Conception, on the wall of which, to our right, is S. Peter Nolasco receiving the habit of his Order from the B. Virgin, and on that to the left James, king of Arragon, a Protector of the Order, kneeling before the B. Virgin, to receive from her hands the scapular. The bronze door of this church was transferred, as we saw, to the church of S. John Lateran, by order of Alexander VII.—The feast of S. Adrian is celebrated on the 8th of April.

S. AGATA ALLA SUBURRA or DE' GOTI. Church of  
S. Agatha  
de' Goti,  
history of.  
This ancient and interesting Diacony, which is now annexed to the Irish college, is situate on the eastern skirt of the Quirinal. It has been denominated *in Subura* since the close of the sixth century, contrary, however, to the ancient topography of Rome, the Subura not having included any part of the Quirinal (*a*); it is also designated *de' Goti*, having been officiated by Gothic Arian priests, during the domination of the Goths in Rome; and it was purified from Arian defilement by Gregory the Great more than a century after, that is in 591, having remained previously closed for two years, facts which we learn from that sainted Pontiff himself, who thus writes to Leo the Acolythe: “Locorum venerabilium cura nos admonet de eorum utilitate per omnia cogitare. Quia ergo Ecclesia Sanctae Agathae sita in Subura, quae spelunca fuit aliquando pravitatis haereticæ, ad Catholice fidei culturam, Deo propitiante, reducta est, ideo etc. (*b*)”; and

(*a*) See Vol. I. p. 115. (*b*) Lib. III. ep. 19.

again: "Arianorum Ecclesia in regione urbis illa, quae Subura dicitur, cum clausa usque ante bienium remansisset, placuit, ut in fide Catholica, in-structis illuc B. Stephani et S. Marthae martyrum reliquiis dicari debuisset, quod factum est (a)". The precise year of its foundation cannot be fixed with certainty, neither can the name of its Founder. Pyrro Ligorio is of opinion that it was founded by the famous Ricimer, the son-in-law of the emperor Anthemius, who had been infected with the Arian impiety, and died in 472; and his opinion is founded on the following inscription, recorded by Baronius, and seen by him in its place in the tribune (b):

FL. RICIMER VI. MAGISTER UTRIVSQUE MILITIAE PATRICIUS ET EXCONS. ORD. PRO VOTO SUO ADORNAVIT; but this inscription, so far from proving its erection by Ricimer, proves the contrary, for it records that he only embellished the church, no doubt, with the mosaic, which, as we shall see, perished in 1589, and to which the inscription had been affixed. The inscription however attests the existence of the church in the V. century; and it remained in the hands of the Arian Goths from the time of Ricimer until the pontificate of Gregory the Great, when it was consigned by that Pontiff to the care of Leo the Acolythe. In the VIII. century it was attached to a monastery, as we learn from Anastasius, in his Life of Leo III.: in 1398 we find it collegiate; and it continued to be officiated by secular priests until 1567, when Pius V. transferred it to the Humiliati,

(a) Dial. lib. III. c. 50. In several ancient copies in the Vatican we read that S. Gregory deposited there the relics not of S. Stephen and S. Matthew, but of S. Sebastian and S. Agatha: S. Sebastiani et S. Agathae reliquiae (b) Notes to Rom. Martyrol. Feb. 5.



after whose suppression by the same Pontiff, it again passed for a time into the hands of secular priests. Gregory XIII. transferred it to the Olivetan monks of the Congregation of Monte Vergine, by whom it was officiated until the events of 1809, having been repaired, in the mean time, by several Cardinals, amongst whom Cardinal Frederic Borromeo rebuilt its tribune in 1589, when the mosaics of Ricimer disappeared. They represented the Saviour surrounded by his twelve Apostles; and a copy of them, painted by Francesco Penna, may still be seen in the Vatican. In the Pontificate of Urban VIII., in 1633, it was repaired by Cardinals Franc. and Anton. Barberini; in 1794 its ceiling was renovated by the Olivetan monks; and, in 1837, it became annexed to the adjoining Irish college, to which it now belongs.

The principal entrance of the church is in the Description of. via Manzarini; and its lateral entrance is in the via Magnanapoli. It is preceded by an atrium 55 feet square, including the arched portico enclosing the area, erected by Franc. Ferrari. Its interior, which is 92 feet long by 61 feet broad, is divided into a nave and two aisles by twelve granite columns of the Ionic order; and the massive ceiling of the nave is carved in handsome gilt coffer on an azure ground. On the floor of the nave is a handsome specimen of opus Alexandrinum, composed of coloured marbles, granite and porphyry. The organ over the principal entrance is sustained by four Ionic columns of masonry; and between the two columns to the right, as we enter, is the monumental inscription of John Lascaris, one of the principal restorers of Grecian literature in the

west in the XV. century. He was of Imperial descent; was patronised by Leo X. and Francis I.; founded the Greek colleges of Rome and Paris (a); died at Rome at the age of ninety; and composed his own epitaph, which is as follows:

ΛΑΣΚΑΡΙΣ ΑΛΛΟΔΑΠΗ ΓΑΙΗΙ ΕΝΙΚΑΤΘΕΤΟ ΓΑΙΗΝ  
ΟΥΤΙ ΛΙΗΝ ΞΕΙΝΗΝ Ω ΞΕΝΕ ΜΕΜΦΟΜΕΝΟΣ.  
ΕΥΡΕΤΟ ΜΕΙΛΙΧΙΗΝ ΑΛΛ' ΑΧΘΕΤΑΙ ΕΠΕΡ ΑΧΑΙΟΣ  
ΟΥΚ ΕΤΙ ΧΟΥΝ ΧΕΥΕΙ ΠΑΤΡΙΣ ΕΛΕΥΘΕΡΙΟΝ

Two centuries after his death, this inscription was thus translated by the celebrated Luke Holstein:

*Lascaris externa iacet hic tellure sepultus:*

*Hospes, non illi est terru aliena gravis.*

*Nam dulcem sensit: dolet hoc quod patria tellus*

*Non tumulto Graecos libero ut ante tegat.*

On the altar at the extremity of the right aisle is a well carved gilt statue of the titular Saint. In an urn beneath the great altar are the relics of the Saints, whose names are inscribed on the front of the altar, that is of the MM. Hippolytus, Adrias, Maria, Neone and of the sisters Paulina and Dominanda.

The frescos in the lower part of the tribune were executed, in the Pontificate of Urban VIII., by order of Card. Borromeo, and are the Adoration of the Magi to the right, the Adoration of the Shepherds to the left; and above is painted S. Agatha in glory, all by Paul Gismondi Perugino, a pupil of Pietro da Cortona. Over the altar at the extremity of the left aisle is a painting of S. William, a native of Piedmont, who retired to Monte Vergine between Nola and Benevento, where, in 1811, he laid the foundation of the Congregation thence called de Monte

(a) Hody, p. 247-275. Ducange. Fam. Byzant. p. 224-230.



Vergine. The Saint, with S. Benedict and S. Donatus, is pointing to a portrait of the Virgin and Child. The painting, as we learn from Laurenti, was executed by Gius. Montesanto in 1750. The front of the altar is in part adorned with gilt mosaics, enclosing a semicircular marble relief of the Nativity, which is a cinquecento of considerable merit as regards modeling, expression and execution. At the opposite extremity of this aisle is the tomb of Card. Bichi, who died in 1718, and whose monument was designed by Carlo da Dominicis. The easel paintings of the nave are not by Gio. Domenico Cerini, a scholar of Guido, as is asserted in some of the Guides to Rome, but by the same Paul Gismondi Perugino, who, according to Titi, his contemporary, executed the frescos of the tribune. They represent the martyrdom of S. Agatha, V. M., born in Sicily of an illustrious family, and crowned with martyrdom in the persecution of Decius, A. D. 251. In order to follow the series of the events we begin with the painting to our right, next the great altar, which represents her brought before the consul Quintianus, who orders her to be consigned to Aphrodisia, who kept a public stew: in the next painting we see her assailed by the stratagems of the infamous Aphrodisia; and the third represents her breasts being tortured and cut off, by order of the ferocious governor. The next painting, to the left, represents her visited in prison by S. Peter, who heals all her wounds, and cheers the dreariness of her dungeon with a celestial light: in the second, at this side, she is rolled naked over live coals mixed with broken potsherds, after which she expired in prison; and the third represents her after her glo-

rious triumph, won by her invincible and superhuman constancy—The feast of the titular Saint is celebrated here on the 5th of February, and that of S. Patrick, on the 17th of March.

S. Angelo  
in Pesca-  
ria.

**S. ANGELO IN PESCARIA.** This collegiate and parochial church stands on the piazza of the fishmarket, whence its name of Pescaria, which it has had at least from the XII. century. The church was first built in the pontificate of Stephen III. in 770; and was rebuilt in its present form, in 1610, by Card. A. Peretti, as is mentioned by Martinelli.

Its interior is divided into a nave and two aisles, separated by pillars and arcades. Over the first altar in the right aisle is S. Laurence and S. Hippolytus before the B. Trinity, by G. B. Brughi, a pupil of Baciccio. Over the altar at the extremity of the aisle is a painting of S. Andrew, to whose right is a portrait of S. Francis, and to whose left is that of S. Francesca Romana; and the frescos above, illustrative of the life of S. Laurence, are by Innocenzo Tacconi, a pupil of the Caracci, and are well executed. Over the great altar is a S. Michael, of the Arpino school. Over the altar at the extremity of the left aisle is a Madonna; and on the wall to the left is the Flight into Egypt.

**Its oratory.** The oratory of the fishmongers, attached to this church, is entered by a lateral door at this side of the altar of S. Laurence. On its wall to the right, as we enter, are paintings of the burial of S. Peter; S. Peter taking the miraculous draft of fish; the delivery of the Keys; and the martyrdom of S. Peter. Over the altar are S. Peter and S. Andrew before the B. Virgin. On the other side wall are S. Andrew taken off the cross; his crucifixion; his death;



his burial ; and on the ceiling are SS. Peter and Andrew in glory. The second , third and fourth to the right are by Lazzaro Baldi , who also painted the second and third to the left ; and the others are by unknown hands.

S. CESAREO. S. Caesarius, a holy deacon from Church of  
S. Caesarius. Africa, was drowned off Terracina in the persecution of Dioclesian, in the year 300 , and is mentioned in the sacramentary of S. Gregory and in various martyrologies. His church, which is in care of a hermit, is situate at the point of divergency of the Appian and Latin ways, and is mentioned by Cencio Camerino as existing in the XII. century. It was rebuilt by Clement VIII., at the close of the XVI. century, and given by him in care to the Somaschi Fathers of the Clementine college. Its two lateral altars are adorned each with two columns of pao-nazzetto. The high altar is separated from the body of the church by two low walls, covered with opus Alexandrinum, probably of the XII. century ; and is adorned with four columns of broccatellone. The paintings on the ceiling are from cartoons of the Cav. d' Arpino , as is also the mosaic of the tribune, which is deemed a masterpiece, and was copied, as we see it, by Francesco Zucchi. The feast occurs on the 1st of November.

SS. COSMAS AND DAMIAN. It stands on the SS. Cos-  
mas and  
Damian. via Sacra , near the Forum ; and is annexed to the ruins of the temple of Romulus and Remus, the cella of which forms its vestibule. It was built, according to Anastasius, by S. Felix IV., about the year 527 ; and had been collegiate until 1503 , when Julius II. transferred it to the third Order of S. Francis, by whom it is still officiated. Its floor was

raised to its present level, in 1632, by Urban VIII., who adorned it with its noble ceiling, and other embellishments.

The tri-  
bune.

Entering the body of the church, we observe, over the arch of the tribune, the ancient mosaic repaired by Greg. XIII. in 1582, representing the Mystic Lamb of the Apocalypse (*a*), surmounted by the Cross, as described by Paulinus (*b*): to the right of the Lamb are three candelabra, to the left four, as mentioned in the Apocalypse (*c*); and next them are four angels, two at either side, and two of the symbols of the Evangelists, the angel of S. Matthew and the eagle of S. John: Originally the mosaic had been much larger, having had the twenty-four Elders presenting a crown to our Lord, cut off in the repairs of Urban VIII. In the interior of the tribune is the figure of our Lord, holding in his left hand the sacred volume, and blessing with his right; and on his pallium is the letter T., the emblem of life. At his right S. Paul guides S. Cosmas, who holds in his hand a crown, the symbol of martyrdom, which he is about to present to the Redeemer; to the left of S. Cosmas is S. Felix Pope, with the church in his hand, bearing the inscription, *SANC. FELIX PAPA*; and behind him is a palmtree, over which is a Phaenix, the emblem of Resurrection, directing its flight towards the Saviour. The first figure to the left of the Saviour is S. Peter, conducting S. Damian to him; behind S. Damian is S. Theodorus with the words, *SANC THEODORVS*; and under the Saviour is the word *JORDANES*, denoting the river Jordan, the course of which is marked by blue mosaics. On the band be-

(*a*) C. V. v. 6. (*b*) Epist. XII. (*c*) C. I v. 12.



neath is the Mystic Lamb on a rock, from which issue the four rivers of Paradise; and to the right and left of the Lamb are twelve sheep, issuing from the cities of Bethlehem and Jerusalem, the former a symbol of the birth, the latter of the death, of our Lord. Beneath are the following distychs:

AVLA DI CLARIS RADIAT SPECIOSA METALLIS

IN QVA PLVS FIDEI LVX PRETIOSA MICAT

✠ MARTYRIBVS MEDICIS POPVLO SPES CERTA SALVTIS

VENIT ET EX SACRO CREVIT HONORE LOCVS ✠

OPTVLIT HOC DNO FELIX ANTISTITE DIGNVM

MVNVS VT AETHERIA VIVAT IN ARCE POLI.

Under this mosaic are half portraits of the Saints of the Order, together with full length portraits, at the two extremities, of S. Lewis and his Queen, protectors of the third Order of S. Francis. The great altar stands isolated, is rich in valuable marbles, and was erected by Castelli; and on the ceiling are SS. Cosmas and Damian in glory, by Bernardino Cesari, brother of the Cav. d' Arpino.

We commence our round of the chapels with the first to the left, over the altar of which is S. Barbara grasping a thunderbolt; and the lateral paintings represent her martyrdom, all copied from those of Arpino in the church of S. Maria Traspontina. Over the next altar is S. Alexander: the frescos are by F. Allegrini da Gubbio; and the lateral paintings represent his martyrdom. Over the altar of the third chapel is S. Rosa and S. Rosalia: to the right is S. Rosalia in time of plague; and to the left, S. Rosa, surprised by her father in conveying bread to the poor, which is converted into roses. Over the altar of the next chapel to the right is S. Francis praying before a crucifix, a copy from that of Mu-

The chapels.

ziano. The S. Antony of Padua, over the next altar, is a copy, by Carlo Saraceni, from the original of Caracci. To the right are S. Clare and other Saints of the Order; and to the left S. Lewis.

The next chapel was erected at the expense of the painter John Baglioni, as we read in his life: over the altar is his large painting of S. John the Evangelist resuscitating a dead man, which Iaglioni had placed in S. Luke's in 1618, when he stood at the head of the academy; and the Adoration of the Magi to the right, the Presentation to the left, and the Virgin in glory on the ceiling, are also by Baglioni, who is interred in this chapel. The last chapel is that of the Crucifixion: the frescos here, illustrative of the life of the Redeemer, are by G. B. Speranza; and beneath the altar is a large porphyry vase, found in the subterranean church, and containing relics of Saints, of which a list is suspended in the chapel. In the subterranean church was found the body of S. Felix II., in 1582—The feast occurs on the 27th of September.

Church of  
S. Eustachius.

S. EUSTACHIO. This titular, collegiate and parochial church is situate on the piazza of the same name, near the Sapienza, and is mentioned by the Anonymous of Mabillon, at the close of the VIII. century. It was rebuilt in the Pontificate of Celestine III. (1191-1198); and to that period belongs its steeple, as is attested by a long inscription in the interior of the church. It was restored, in its present form, in the last century, by Antonio Canavari, the Canon Moroli having left a bequest to that effect.

Over the first altar to the right is a painting of S. Charles Borromeo, S. Francesca Romana, S.



Lucia and the Madonna, by Pietro Paolo Baldini. The Annunciation, over the next altar, is by Ottavio Leoni. Over the third altar of the Crucifixion is a painting of the B. Trinity, with S. Rocco and Nicholas of Bari; and the S. Jerom, over the altar of the transept, is a painting of considerable merit, by Giacomo Zoboli. On the pilaster next the great altar is the simple, chaste monument of Card. Lante, by the Cav. D' Este, a distinguished pupil of Canova. The great altar was erected by Niccolò Salvi, by order of Card. Neri, nephew of Clement XII. Beneath it is a superb porphyry urn, in which repose the remains of SS. Eustachius and his wife Theopista, with their sons Agapitus and Theopistus, all of whom suffered martyrdom about the reign of Adrian, and are mentioned in the ancient sacramentaries; and their martyrdom, to the rere of the altar, is by Francesco Fernandi, called Imperiali, and praised by Lanzi for its design and colouring. Over the next altar, in the transept, is a Visitation by the same Zoboli, who painted the S. Jerom opposite. In the chapel of the Madonna, the lateral painting to the right is the Nativity, by Tommaso Conca; and the Holy Family to the left is by Poussin. Over the altar of the next chapel is a S. Michael, copied from that of Guido by G. Bigotti. The rich monument to the right is that of Monsgr. Patrizio, who died in 1717; and to the left is a memorial of S. Raymondus Nonnatus, who was appointed Card. Deacon of this church, in the XIII. century, by Gregory IX. and died at Cardona, on his way to Rome. Over the altar of the last chapel is a painting of S. William and S. Pelegrino before the Eternal Father, by B. Puccini of Lucca. To the left, as we return

to the portico, is an inscription recording that in this church were baptised, in 1547, the two twin-brothers Alexander and Charles, sons of Octavius Farnese and Margaret of Austria, born in the Governino palace, where she resided, and which is thence called the palazzo Madama. Alexander Farnese, Duke of Parma, commanded in the war of Flanders—The feast occurs on the 20th of September.

S. George  
in the Velabrum.

**S. GEORGE IN THE VELABRUM.** This church, which is now in the hands of the pious Union of S. Maria del Pianto, is situate, as its name indicates, in the Velabrum, near the small arch of Septimius Severus, and was built, in the VII. century, by Leo II., as we learn from his Biographer Anastasius Bibliothecarius. Greg. IV. added its portico: Boniface VIII. had its tribune painted by Giotto in 1295; and Card. Imperiali had its ceiling constructed in 1703. It belonged to the hermits of S. Augustin; but Pius VII. gave it in care to the pious Union del Pianto, for the religious instruction of male youth on sundays and holidays, by whom it was repaired as it now stands.

Its portico in front is adorned with four small columns; and on its entablature is the following rude metrical inscription, which bespeaks its antiquity:

+ *Stephanus Ex-stella, cupiens captare superna  
Eloquio rarus, virtutum lumine clarus,  
Expendens aurum studuit renovare pronaulum  
Sumptibus ex propriis tibi fecit, Sancte Georgi,  
Clericus hic cujus prior ecclesiae fuit hujus:  
Hic locus ad velum praeenomine dicitur auri.*



The interior of the church is divided into a nave and two aisles by fifteen columns, two fluted of paonazzetto, two also fluted of Parian marble, and eleven of grey granite. Over the side altar to the left is the Virgin and Child; and over that to the right is S. George slaying the dragon. The canopy over the great altar is sustained by four marble columns; and in the tribune Giotto painted the Redeemer with S. Peter and S. Paul to his left, and the B. Virgin and S. George to his right; but those of Giotto have nearly disappeared in the modern restoration—The titular Saint of this church had been the military patron of England under the Norman kings, and the Order of the garter is established under his patronage. Born in Cappadocia of respectable parents, he became an officer of high rank in the army of Dioclesian, by whose order he was decapitated for the faith on the 23d of April. He is mentioned in the Sacramentary of S. Gregory the Great and in several others; and he had numerous churches erected to him in the Eastern and Western world. His feast is celebrated on the 23d of April.

S. MARIA IN AQUIRO. This titular and parochial church is situate on the piazza Capranica; and is called *in Aquiro* probably from the waters of the Acqua Vergine, which flowed near it towards the baths of Agrippa. It belongs to the Somaschi, a religious Order founded by S. Jerom Æmilian, a noble Venetian, who died at Somascha in 1537. The objects of their institute are the instruction of youth and the protection of orphanage; and annexed to the church is an orphan-house, erected by Paul III. for the reception of orphans, originally placed there under the

S. Maria  
in Aquiro

care of S. Ignatius. The church was rebuilt, in 1590, by Card. Salviati; and its front was erected, in the last century, by the architect P. Camporesi.

The interior consists of a nave and two aisles, divided by pillars and arcades. Over the first altar, to the right, is S. Charles Borromeo in prayer: the glory over the next is by F. Perrone of Milan, a good imitator of Caravaggio; and the third chapel is painted by Carlo Saraceni, except the altarpiece of the Annunciation, which is by Nappi. The Visitation over the high altar is by Buoncuore, as are also the frescos on the ceiling over it. The first altar to the left of the tribune is that of the Crucifixion: the next has a painting of the Virgin and Child, by Speranza: the altarpiece of the next and the lateral paintings, together with the five small frescos above, all relating to the Passion, are by Speranza; and the S. Sebastian over the next altar is of the school of Lombardy—The feast occurs on the 20th of July.

S. Mary  
in Cos-  
medin.

S. MARIA IN COSMEDIN. This ancient basilic, which is titular, collegiate and parochial, is situate in the piazza of the Bocca della Verità; and was first erected by S. Dionysius, Pope, in the third century. [It is called *Scuola Greca*, because supposed to have been a public shool, in which S. Augustin is said to have taught Rhetoric, before his appointment, by Symmachus, to the Rhetorical chair of Milan. Having been richly ornamented by S. Adrian, in 772, the church got the appellation of S. Maria in Cosmedin or S. Mary the *Decorated*; and the people call it the Bocca della Verità, from a large circular marble in its portico, with a face perforated with eyes, a mouth and nostrils, conjectured



to have served as an orifice to some ancient cloaca, but said by the people to have been used as a test of perjury, persons guilty of that crime being unable to withdraw the hand, when inserted in its mouth. The church is situate on the ruins of a temple of Ceres, Proserpine and Bacchus, described in its proper place. Gelasius II. was elected Pope in this church, in 1118; and in it was proclaimed the antipope, Benedict XII. In 1435 it was given in care, by Eugenius IV., to the Benedictines of S. Paul's, by whom it was officiated until 1513, when it was made collegiate by Leo X.; and it was subsequently made parochial by S. Pius V. Its present front was added, in 1718, by Card. Albani, after the design of Sardi. Its steeple is a work of the VIII. century.

Its portico is preceded by a plain porch; on the wall to the right of its principal entrance is an inscription of the VIII. century, noticed by Crescimbeni in his history of this church, in which are mentioned vineyards *qui su in testacio*, the first record which we have of monte testacio.

The interior of the church is divided into a nave and two aisles by twelve ancient columns; and its floor is constructed of opus Alexandrinum. Over the altar of its sacristy is a mosaic of the Virgin and Child, executed under John VII., for the Vatican basilic, about the year 705, and transferred hither in 1639. Adjoining the right aisle is the modern winter choir, designed by T. Mattei: its altarpiece is the Decollation of the Baptist, by V. Mainardi; and the angels on the ceiling are by G. Chiari. The ancient choir is, according to primitive usage, elevated above the nave; and at its sides still remain its two ancient ambones. The great altar

is covered with a Gothic canopy, sustained by four columns of red granite; and in the porphyry urn beneath it are preserved many relics of martyrs. The Madonna over the altar is said to have been brought from Greece, in the time of the Iconoclasts; and is one of the best specimens of the Greek school of Christian art. To the rere of the altar is a marble chair, said to have been that of S. Augustine. Over the lateral altar of the left aisle is a ruined painting of S. Charles Borromeo and S. Pius V., by G. B. Brugh; and the baptismal font consists of a white marble Bacchic vase, carved with clusters of grapes—The station of the church is held on the first day of Lent.

Church of  
the Navi-  
cella.

S. MARIA IN DOMNICA, commonly called LA NAVICELLA. It had been a collegiate church in 1734, when it was transferred by Clement XII. to Mechitarite monks, who have consigned it to the care of a hermit. It is situate on the southern part of the Coelian, a little beyond the arch of Dolabella, near the site of the ancient Campus Martialis, described in its proper place. Its name of Domnica is of uncertain etymology, some interpreting it to be a contraction of Dominica, implying the dedication of the church to the Lord, others deriving it from Domina, in allusion to S. Cyriaca, by whom it is said to have been first built; and its name of the Navicella, by which it is best known, is borrowed from a small marble barge that stood before it, probably a votive offering, for which Leo X. substituted the present imitation. Of its name of Navicella we find no trace before the XIV. century. The present church was erected by Leo X., when Cardinal, in 1500, after the design of Ra-



phael, save its portico, which is said to have been designed by Michelangelo.

The interior of the church is divided into a nave and two aisles by eighteen beautiful granite columns; and the tribune is decorated with two pillars of porphyry. The ceiling of the nave was constructed by order of Card. Ferd. de' Medici, in the Pontificate of Sixtus V.; and among the carvings that adorn it are a tabernacle with the form of the B. Sacrament; the arc of Noah with the dove, and the motto, *Extra non est salus*; and four small barks with the symbols of the four Evangelists. The frieze around the nave is said to have been painted by Giulio Romano, who is also said to have painted the fresco of the Transfiguration, over the altar at the extremity of the right aisle. Five steps lead up to the sanctuary, where stands the great altar, in the small chapel beneath which are the bodies of S. Balbina and S. Theodora, enclosed in two small shrines under the altar; in that of S. Balbina were found three glass vases containing her bones; and in that of S. Theodora were found a vase and a viol of blood, all bearing the seal of the then reigning Pontiff. The lower part of the tribune is painted in fresco by Lazzaro Baldi, who has represented, in the first compartment to the right, S. John the Evangelist; in the second, Charity; in the third, behind the chair, Christ washing the feet of the Apostles; in the fourth, S. Cyriaca cured of violent pain in the head by S. Laurence; and in the fifth, S. John the Baptist. On the upper part of the tribune is a mosaic executed, in the IX. century, by order of Paschal I., and representing the Virgin seated in a chair, and holding the Infant Sa-

## ROME ANCIENT AND MODERN.

viour on her lap, surrounded by angels, while Paschal I. is kissing her foot. Beneath is the following inscription, also in mosaic :

ISTA DOMVS PRIDEM FVERAT CONFRACTA RVINIS  
 NVNC RVTILAT JVGITER VARIIS DECORATA METALLIS  
 ET DEVS ECCE SVVS SPLENDET CEV PHOEBVS IN ORBE  
 QVI POST FVRVA FVGANS TETRAE VELAMINA NOCTIS  
 VIRGO MARIA TIBI PASCHALIS PRAESVL HONESTVS  
 CONDIDIT HANC AVLAM LAETVS PER SAECLA MANENDAM.

The same Lazzaro Baldi is said to have painted the Baptism of the Saviour, over the altar at the extremity of the left aisle ; and over the lateral false door, in the same aisle, is a cartoon of the Adoration of the Magi, said to be by Raphael. The original edifice is said to be that in which S. Laurence, distributed to the poor the treasures of the Church, by order of S. Sixtus II.—The station occurs on the second sunday in Lent.

S. Maria  
 ad Mar-  
 tyres.

S. MARIA AD MARTYRES, commonly called the ROTONDA. As an ancient temple the Pantheon will be found described in its proper place ; as a titular and collegiate basilic, it was obtained by Boniface IV. from the emperor Phochas about the year 606, and was dedicated by that Pontiff to the worship of the true God, under the title of S. Maria ad Martyres, so called from a considerable quantity of bones of martyrs, deposited by him under its great altar. In the interior of the church there are fifteen altars, eight of which stand within the ancient aediculae. Over the first altar to the right is a S. Nicholas of Bari, to whom appear the Virgin and Saviour, a painting of no merit. Over the altar of the adjoining chapel is the Madonna della Cau-

cellata, with lateral paintings above by Mattia de'Maio, an obscure Sicilian artist. The next altar piece consists of portraits of S. Laurence and S. Hippolytus.

The Descent of the Holy Ghost, over the altar of the next chapel, is by Labruzzi. On the next altar is a statue of S. Anne instructing the B. Virgin, by Lorenzo Ottoni; and the martyrdom of S. Stephen, over the altar of the next chapel, is a work of little merit, by Stefano Pozzi. Over the altar to the right of the tribune is a statue of S. Anastasius, priest and martyr, by Franc. Moderati. The great altar was rebuilt by order of Clement XI., in 1719; and behind it is an ancient Madonna, said to be by S. Luke. Over the altar to the left of the tribune is a statue of S. Caesarius, by Bernardino Cametti. The next chapel is that of the Crucifixion, over the altar of which is preserved, as the inscription indicates, the case in which S. Veronica is said to have conveyed to Rome the Volto Santo. To the right of the altar is a small monument, containing the heart of Cardinal Gonsalvi, Secretary to Pius VII.: the bas relief representing Pius VII. and Card. Gonsalvi, and the bust of the latter, which is an admirable likeness, are by Thorwaldsen. Over the next altar is the statue of the Madonna del Sasso, executed by Lorenzo Lotti, called Lorenzetto. To the right of the altar is the monumental inscription of Annibal Caracci, who died in 1699, erected to him, in 1674, by Carlo Maratta; and to the left is the mortuary record of the great Raphael, who died, in 1520, on his birthday, aged 37 years, and who chose this spot as the place of his interment, directing by will that on the adjoining altar should be placed, at his expense, a statue of the Madonna, such as

Tomb of  
Raphael.



we now see it. The monumental inscription concludes with the famous distich of Card. Bembo.

ILLE HIC EST RAPHAEL, TIMUIT QUO SOSPITE VINCI  
RERUM MAGNA PARENS, ET MORIENTE MORI.

On the 9th of September 1833 the Congregation of the Virtuosi of the Pantheon, established here since 1543, in presence of a Deputation of the Chapter and the Commission of the Fine Arts and of Archaeology, commenced their researches for the body of Raphael, whose resting place had become matter of doubt; on the 14th of the same month his bones were found intact, beneath the vault that sustains the statue; and, having been transferred from the decayed wooden coffin to a marble one, he was reinterred in the same spot. Over the altar of the next chapel is a painting of S. Thomas and the Redeemer, by Pietro Paolo Bonzi, called *il Gobbo da Cortona*. The statue of S. Agnes, over the next altar, is by Vincenzo Felici, a Roman sculptor. The chapel of S. Joseph comes next, whose statue with that of the Redeemer is by Vincenzo de Rossi. This chapel was erected, in 1543, by one D. Desiderio Adjutorio, canon of this church, who, returning from the Holy Land, brought with him a quantity of earth, taken from the holy places, and deposited in this chapel, after which he established the Congregation of the Virtuosi of the Pantheon, under the patronage of S. Joseph. The lateral reliefs of the Adoration of the shepherds and Magi are by Calabrese; and on the side-walls are two reliefs in stucco of no merit. In this chapel are interred B. Peruzzi, Pierino del Vaga, Giovanni da Udine, Taddeo Zucca-

Virtuosi of  
the Pan-  
theon.

ri, Flaminio Vacca and other eminent artists. Over the last altar is an Assumption by Camassei.

In 1820 the busts of eminent artists, which Note. stood in this church, were very properly transferred to the Protomotheca Capitolina, constructed, according to the plan of Canova, to receive the busts of eminent Italians—In this church are celebrated the anniversary of its Consecration on the 13th of May, and the feast of All Saints on the 1st of November. The station occurs on the Friday before Domenica in Albis.

**S. MARIA IN CAMPITELLI.** This parochial church, of the Congregation called Regular Clerks of the Mother of God, is situate in the piazza Campitelli, and was erected, in 1659, in the Pontificate of Alexander VII. Rome had been then visited by an awful pestilence; and the Romans, to avert the scourge, vowed to erect a church, in which a venerated Madonna, kept in the church of S. Galla, should have a more honourable shrine, a vow which they fulfilled by the erection of this edifice. The Madonna is on a sapphir, or a composition resembling sapphir, about nine inches long and four inches broad; and on it are sculptured the Virgin and Child with heads of SS. Peter and Paul, placed between two small trees. The architect of the church is Carlo Rainaldi.

S. Maria  
in Campitelli.

The front is built of travertin, and presents two orders of columns, Corinthian and composite. Its interior is non-descript, not being reducible to any regular form; and it is decorated with numerous large fluted columns and pilasters, the under part of which is marble, and which Milizia, with good reason, pronounces to be a superfluous decoration.

In the first chapel to the right is a S. Michael, by Sebast. Conca: in the second is a S. Anne with the B. Virgin, by Luca Giordano; and in the third is S. Nicholas of Bari kneeling, and the Baptist standing, before the Virgin and Child. The sapphir already mentioned is kept within a sort of aedícula, above the great altar; and in a dark oval of the cupola stands a beautiful cross, formed from a piece of alabaster, found in digging the foundations of the church, and so transparent that the oval seems lighted from abroad. Over the first altar to the left of the sacristy door is the Resurrection, by L. Gemignani; and the two lateral pyramidal monuments were erected, in 1675, by a member of the Capizucchi family. Over the altar of the second chapel is the Conversion of S. Paul, by Baciccio. Over that of the third chapel is a marble relief of the Holy Family, by Ottoni: the lateral tombs, which are by Mazzuoli, consist each of two lions of rosso antico, sustaining a marble sarcophagus, above which is a female bust, to the right, with the brief but impressive memento, UMBRA; and a male bust to the left, with the no less sententious moral, NIHIL. The painting on the ceiling is by Passeri.

S. Maria  
della  
Scala.

S. MARIA DELLA SCALA. This church of Barefooted Carmelites is situate in a piazza of the same name, off the street leading from S. Maria in Trastevere to the porta Settimiana. It was erected, in 1592, by Card. di Como, who employed Fran. da Volterra to build the church; Ottavio Mascherino, to raise the front; and Matteo da Castello, to construct the adjoining convent. Its name is borrowed from a Madonna, that stood over the stairs of a house, to which the church has succeeded. Its entrance is



reached by ten steps; and over the entrance is a marble group of the Virgin and Child, by Silvio Valloni.

The interior of the church forms a latin Cross, Chapels to with a cupola; and is 146 feet long by 64 feet <sup>the right,</sup> broad. The floor is composed of different marbles; <sup>sacristy</sup> and above the door, inside, are two orchestras of <sup>and tri-</sup> gilt wood beautifully carved, by order of the Card. di Borbone, Infanta of Spain. The Decollation of the Baptist, over the altar of the first chapel to the right, is an excellent painting by Gherardo della Notte; and the chapel is further adorned with two handsome modern columns of giallo e nero of Porto Venere. Over the altar of the second chapel, which is adorned with two columns of porta santa, is a painting of S. Giacinto with S. Catharine of Sienna, by Fra Luca, a friar of the Order. Over the third altar, which is decorated with two columns of Sicilian jasper, is a Holy Family by G. Ghezzi; the marriage of the B. Virgin and S. Joseph to the left, is by Ant. David; and the Nativity to the right is by Gio. Odazi. The next altar has four columns incrusting with verde antique: the S. Teresa, over the altar, is by F. Mancini: the S. Teresa in ecstasy, on the marble médallion to the right, is by Philip Valle; and the same Saint transfixed by an angel, on the medallion to the left, is by Slodtz, both well executed. The altar, which is generally cased in wood, is constructed of exquisite marbles, pietre dure and gilt bronze; and has a gilt bronze cross on its centre-piece of lapislazuoli. On the left wall of the sacristy, which comes next, is the Virgin and Child, by the Cav. d'Arpino. The great altar was erected by Rainaldi,

and is built of rare marbles : its tabernacle , also built of precious marbles and pietre dure , is graced with fourteen columns and two half-columns, incrust-ed with oriental alabaster , called peccorella. The marble statues of S. Joseph and S. Teresa , over the two doors of the choir, are of the Bernini school. In the tribune, to the rere of the great altar , is a fresco of the Virgin and Child , to the right of which are the marriage of Cana and the Baptism of our Lord , and to the left, the Last Supper and the Ascension, all by Luca Fiammingo, a Carmelite. Opposite the fresco of the Virgin and Child is the Madonna del Carmine, painted by Mancini. To the left of the tribune is an internal chapel of S. Philip Neri, decorated with paintings illustrative of the life of S. Teresa , by the same Luca Fiammingo.

Chapels to  
the left.

The first side altar , next the tribune , is decorated with four columns of breccia di montagna : over the altar is the Madonna della Scala : to the left is the Virgin and Child ; and to the right the Coronation of the B. Virgin. The chapel has three monuments erected to the Santacroce family , among which that to the right is by Algardi. In the centre of the marble frieze , immediately over the altar, is a square piece of rare Oriental lumacella, with golden veins of exquisite beauty. Over the altar of the next chapel is a large crucifix, with S. John of the Cross kneeling beneath it to the right, by P. Papaleo of Sicily : the two columns at the sides are of bianco e nero ; and the *Ecce homo* to the right, and to the left Christ fallen under the Cross , are by Fil. Zucchetti of Rieti. The Assumption over the next altar , which has two columns of nero

antico, is a good painting by Saraceni; and the Nativity of the B. Virgin to the right, and her marriage to the left, are by Gio. Conca. The S. Simon Stock, Elias and the Virgin and Child, over the altar of the next chapel, is by Roncalli; and the two lateral columns are of Verde di Ponsevera, a Genoese marble—The Station of the church occurs on Dominica in Albis.

S. MARIA IN VIA LATA. This collegiate and S. Maria parochial church is situate in the Corso, near the in Via Lata, history of. Doria palace, and existed with an adjoining monastery in the time of S. Sylvester. To the monks succeeded a Chapter of Canons Regular, who sold the monastery to the Pamphilj family, reserving to themselves the church. It is an ancient tradition that SS. Peter and Paul, S. John and S. Luke resided here; and that here S. Luke wrote the Acts of the Apostles. That SS. Peter and Paul resided in Rome, we have already seen; that S. John was apprehended at Ephesus and sent to Rome, in the reign of Domitian, is attested by Tertullian, S. Jerom and Eusebius; S. Paul informs us that, in his last imprisonment in Rome, he was accompanied by S. Luke: "Luke is with me (*a*)"; and Baronius (*b*) and Aringhi (*c*), having examined the ancient writings and monuments belonging to this church, are of opinion that it stands on the spot, where S. Paul lodged, and S. Luke wrote the Acts of the Apostles. It takes its name of Via Lata from the Flaminian way, on which it stands, and which was the widest road issuing from ancient Rome. Baronius records its having been rebuilt by Sergius

(*a*) 2. Tim. IV. II. (*b*) Annal. t. I. ad an. 55 (*c*) Roma Subter. lib. III. c. 41.



III. in 700, and again by Innocent VII. in 1483. Its present front was erected by Alexander VII., after the design of Pietro da Cortona, and consists of two porticos, one rising above the other, with Corinthian columns supporting the lower, and composite the upper architrave, and with pilasters at the sides. The pediment is awkwardly cut by the arch of its upper portico. From the lower portico we descend, by a door to the right, into what are considered the remains of the residence of S. Paul and his companions; and on the altar of the subterranean chapel is a good marble relief, representing S. Peter, S. Paul, S. John and S. Luke, by Cosimo Fancelli, who also modelled the likeness of the B. Virgin in terra cotta. Here also is a well, said to have sprung up to enable the Apostle of the Gentiles to baptise the crowds of new converts.

Interior of.

Ascending hence to the interior of the church, we find it divided into a nave and two aisles, after the design of the Cav. Cosimo da Bergamo, by twelve Ionic columns, incrustated with Sicilian jasper, having gilt bases and capitals, and sustaining small arcades. Over the entrance is a handsome organ, built in 1652: the floor is of black and white marbles; and on the ceiling are four good easel paintings, illustrative of the life of the B. Virgin, by G. Brandi.

The right aisle.

Entering the right aisle we meet the baptistery, with its beautiful font of black marble: in the oval above is the Baptism of the Redeemer, by A. Masucci; and in the adjoining oval is the Annunciation, by the same hand. Over the first altar is a well executed painting of S. Andrew, by Brandi; and the Nativity in the next oval is by Pietro de' Pietri. Over the second altar is a painting of S. Nicholas, S.

Biagius and S. Joseph, by G. Ghezzi ; and the Presentation, in the adjoining oval, is by the same Petri. Another oval follows with the Virgin and Child, presenting beads to S. Dominic and S. Catharine of Sienna, in presence of other Saints, a painting of little merit by Piastrini ; and the Adoration of the Magi, in the next oval, is by Masucci. Under this oval is the monument of the French painter Drouais, who died in 1788, to the right of which is that of the celebrated Dodwell, who died in 1832. Over the altar of the chapel of the B. Sacrament, at the extremity of this aisle, is a good crucifix ; and the chapel is adorned with rare marbles, among which are two small columns of verde antique.

The great altar is enclosed with a rich balustrade, at the extremities of which are two bronze angels, and inside which are the stalls of the Canons; the altar is adorned with four Corinthian columns of alabaster with gilt capitals ; and on the pediment are statues of some merit, representing Meekness and Charity. On the Gospel side is the simple but elegant monument of G. B. d' Aste, at whose expense the tribune was erected, and who died in 1636; and his bronze bust and the ornaments are well executed extremely. At the opposite side is a similar monument, erected to Clarice Margani, who died young in 1612, and whose bust is of equal merit. On the arched absis over the altar is an Eternal Father, encompassed by a glory of Angels, an excellent fresco by A. Camasei.

On the altar of the chapel at the left side of the tribune are a Madonna, S. Catharine and S. Cyriacus, by G. Odazzi ; and this chapel is similar in every respect to the corresponding one of the B.

Sacrament. We next meet to our right an oval with the marriage of the B. Virgin, by Masucci; and near it is the monument of the famous poet and orator, Antonio Tibaldeo, the friend of Ariosto, Card. Bembo and Leo X.: he died in 1527; and his monument was erected by order of Card. Riminaldi. The next oval has a painting of the Presentation, by Petri; and over the next altar is S. Paul administering Baptism, by the younger Ghezzi. Over the sacristy door is an oval with the birth of the B. Virgin, by Petri, who also painted the Virgin and Child, S. Antony, S. Lawrence and other Saints over the altar of the next chapel. The B. Virgin in the next oval is by Masucci; and the Christ risen and appearing to his Apostles, in the next oval, is by Pastrini.—In a vault near this church was found a very ancient inscription, in which it is said of a picture of the B. Virgin, discovered there, that it was one of the seven painted by S. Luke, *una ex VII. a Luca depictis* (a). Theodorus Lector, who lived in 518, relates that a picture of the B. Virgin, painted by S. Luke, was sent from Jerusalem to the empress Pulcheria, who placed it in the church of Hodegorum, which she built in her honour at Constantinople (b). The menology of the emperor Basil, compiled in 980, Nicephorus (c), Metaphrastes, and other modern Greeks quoted by F. Gretzer, in his dissertation on this subject, state that S. Luke left several paintings of our Lord and of the B. Virgin (d)—The Station of this church occurs on

(a) Bosius et Aringhi, Roma Subterranea, lib. III. c. 44. (b) l. I. p. 551. sq. (c) Lib. II. c. 43. (d) On S. Luke's pictures of the B. Virgin see Jos. Assemani in Calend. Univers. ad 18 Oct. t. V. p. 306.



the 35th day of Lent; and in it is celebrated the feast of SS. Peter and Paul on the fourth day of their octave.

**S. NICCOLA IN CARCERE.** This titular church S. Niccola  
in Carcere. is collegiate and parochial; was built in the IX. century on the ruins of the temples of Hope, Piety and Juno Sospita, in the forum Olitorium; and was rebuilt in its present form, in 1599, by Card. Aldobrandini, after the design of Giacomo della Porta. It consists of a nave and two aisles, divided by fourteen ancient columns with arcades, taken probably from the above-mentioned temples. The S. Nicholas in glory, on the ceiling, is by M. T. Montagna, a Roman. Over the altar of the B. Sacrament, at the extremity of the right aisle, is, in the lunette above, the Last Supper, by C. Baglioni, a work of merit. The great altar is formed from an ancient urn of green porphyry, and is covered with a bronze canopy, supported by four beautiful columns of porta santa; and on the tribune is the Eternal Father, S. Nicholas of Myra, etc., painted by Orazio Gentileschi—The station occurs on the 6th of December.

**SS. VITUS AND MODESTUS.** It adjoins the SS. Vitus  
and Mo-  
destus. arch of Gallienus on the Esquiline; and had been once called S. Vitus in *Macello*, from its proximity to the *macellum Livianum* or market of Livius, described in its proper place. It seems to have been built, in 768, under Stephen III.; but having been prophaned by a sacrilege committed there during the schism of Ursinus, in the pontificate of S. Damasus, it remained deserted until Sixtus IV., in 1477, erected the present church, at a short distance from the site of the former one. In 1585

the nuns of S. Bernard obtained it from Sixtus V. ; but it is now succursal to S. Mary Major's, whose parish-priest resides in the annexed ancient monastery—The church consists of a single nave, and has three altars. Over the great altar, which stands isolated, is the Conception, by a modern artist ; the other paintings do not exceed mediocrity. Near the lateral altar to the right is a white marble slab, on which many martyrs are said to have suffered, and which is therefore called *scelerata*—The feast occurs on the 18th of June.

## CHAP. II.

### CAPITULAR CHURCHES.

Capitular  
churches,  
S. Bi-  
biana.

**S. ANASTASIA**, See vol. I. p. 459.

**S. BIBIANA**. This small church is situate at the extremity of the via Bibiana, which runs from the great fountain of the Julian water, on the Esquiline, towards the gate of S. Laurence, and belongs to the Chapter of S. Mary Major's. By ancient Ecclesiastical writers it is called *ad ursum pileatum*, from an adjacent street of that name ; and it is said to be *juxta palatium Licinianum*, from its proximity to the Licinian palace (a). Anastasius Bibliothecarius, in his life of Pope Simplicius, says that he built this church in honour of S. Bibiana, a Roman Virgin, who suffered martyrdom by flagellation in the reign of Julian the Apostate ; and it was rebuilt by Urban VIII. in the XVII. century, after the design of Bernini.

(a) Baron. Annot. in Martyr. See Index, villa of Gallienus.

It is preceded by a small arched portico ; and its interior consists of a nave and two aisles, divided by eight ancient columns, five of which are of red granite, two of livid Greek marble, and one of grey granite. To the left on entering is the pillar of rosso antico, to which S. Bibiana is said to have been tied, on occasion of her cruel Flagellation. The altar of the little chapel in the left aisle is adorned with two columns of breccia corallina ; and its painting of S. Gertrude is ascribed to Ciampelli. The Madonna over the altar of the little chapel opposite is a copy of that of the Pauline chapel in S. Mary Major's ; and the lateral paintings of S. Charles Borromeo and the Baptist are ascribed to Pietro da Cortona. Over the altar at the extremity of the right aisle is the portrait of S. Dafrosa, mother of S. Bibiana ; and over that at the extremity of the left aisle is S. Agnes. Under the great altar, which is adorned with two columns and a pediment of statuary marble, is a superb urn of Oriental alabaster, containing the relics of S. Bibiana, of her Sister S. Demetria, and of S. Dafrosa ; and the statue of S. Bibiana, by Bernini, over the altar, so much lauded at the time of its execution, is justly censured by Milizia as wanting in expression, dignity and beauty, and draped without judgment or taste. On the columns of the nave rise two attics, covered with good frescos, that to the right by Agostino Ciampelli, and that to the left, by Pietro da Cortona. Passeri informs us, in his Life of the latter, that Ciampelli smiled with contempt on hearing the name of his competitor ; but their rival works reprove his assumption of superiority. The subject of each painting is inscribed beneath it. The first



painting of Cortona, next the door, represents the flagellation of S. Bibiana; the second, her refusal to sacrifice to the gods, when importuned by the infamous Rufina, to whose arts she had been consigned by Apronianus, the then governor of Rome; and the third represents Bibiana and Demetria, after having made a magnanimous confession of the faith, on which the latter expired at the foot of the tribunal, in presence of the Judge. Between these are two painted niches with the portraits of SS. Demetria and Flavianus, martyrs. Ciampelli painted, next the door, the finding of the body of S. Bibiana in the forum Tauri, where it lay two days that it might be a prey to beasts, but was found uninjured; next the burial of the Saint by a holy priest called John; and thirdly the erection of the church, by Pope Simplicius, at the expense of a pious lady named Olympina. In the painted niches between these frescos are the portraits of S. Dafrosa and S. Olympina. The feast of S. Bibiana occurs on the 2nd of December.

S. JOHN LATERAN, See vol. I. p. 234.

SS. Laurence and Damasus.

SS. LAURENCE AND DAMASUS. This basilic, which is collegiate and parochial, is situate next the Cancelleria, and was originally built by S. Damasus about the year 370; but the present church was erected by Card. Riario, Vice-chancellor, and nephew to Sixtus IV., together with the adjoining palace, both after the designs of Bramante. It threatened ruin about the close of the last century, and remained closed for twenty-two years, when Pius VII. employed G. Valadier to secure its stability; and it was again opened in 1820.

Forming, as it does, one edifice with the adjoining palace, the church has no regular front; and its interior, which is preceded by a spacious internal vestibule, consists of a square, divided into a nave and two aisles by pillars and arcades. The chapel to the right, on entering the vestibule, was erected by N. Salvi: its altarpiece, representing the B. Virgin, S. Nicholas of Myra, and S. Phil. Neri, is an excellent painting by Sebastiano Conca; and the Eternal Father, on the ceiling, is by Corrado Giaquinto. The next chapel is that of the choir, on the altar of which is a crucifix, said to have spoken to S. Bridget, whose statue is seen kneeling opposite. Outside this chapel is the monument of the Princess Massimo of Saxony, niece to Augustus III., king of Poland: she died in Rome of the cholera of 1837; and the Prince, her husband, died in 1840, when his sepulchral inscription was added. Their common monument is by Gnaccarini. On the opposite pillar is the monument of V. Rev. George Conne of Aberdeen, a distinguished Scotsman, who died in 1640 in the pontificate of Urban VIII., and bequeathed his valuable library to the Scottish college. On the side of the same pillar looking towards the altar is the monument of Siciolanti of Sermoneta, who died young in 1572. On the next pillar but one, at the extremity of the nave, is the monument of Annibal Caro; and on the adjoining pillar is that of F. Caccianiga, who died in 1781. Returning to the right aisle we meet beyond the choir the chapel of the crucifixion, over the altar of which is a dead Christ in marble; and at the sides are two cinquecento monuments. Advancing in the aisle we meet an exact copy of the statue of S. Hippolytus, with the Paschal

The  
interior.

cycle, the original of which is in the Vatican library. Entering the sacristy, we observe over its altar a painting of the Holy Ghost ; and in the room to its rere are the statue of S. Charles Borromeo, by Stefano Maderno, and the Madonna delle Gioie, painted on wood by Pomarancie. Over the last altar in the right aisle is S. Michael and S. Andrew. The great altar was erected by Bernini ; and in an urn beneath it repose the remains of S. Damasus Pope, and S. Eutychius martyr: to its rere is the choir ; and above are SS. Laurence and Damasus in prayer, painted on slate by F. Zuccari. Over the altar at the extremity of the left aisle is the Madonna della Concezione, painted on wood in the Greek style ; and the fresco on the ceiling is by Pietro da Cortona. The painting of the Madonna del Rosario, with S. Dominic and S. Andrew, in the next chapel, was retouched by Conca ; and the Madonna Adolorata, over the altar of the next chapel, is by Domenico Feti, an artist of merit. Over the altar of the chapel of the B. Sacrament, which is adorned with marbles, is the Last Supper, by Barrettini ; and the SS. Laurence and Damasus in glory, on the ceiling, is by the Cav. Casale—The college is composed of ten Canons, eight beneficed clergy and six chaplains.

S. LAURENCE OUTSIDE THE WALLS, See Vol. I. p. 439.

S. MARY IN COSMEDIN, See Vol. II. p. 20.

S. MARY MAJOR'S, See Vol. I. p. 260.

S. Mary  
in Mon-  
tesanto.

S. MARY IN MONTESANTO, or THE BASILIC OF S. MARIA REGINA COELI. It is situate in the piazza del Popolo, between the Corso and the via del Babuino ; and is called in Montesanto, because



substituted for a small church of the Carmelites of Montesanto in Sicily. This and the corresponding church of S. Maria de' Miracoli, at the opposite side of the Corso, were both built on the same plan with open porticos, as twin churches, by order of Card. Guastaldi, and were designed by C. Rainaldi, and continued and completed by Bernini. The open porticos of both churches have a light and pleasing effect. The four travertine statues of Carmelite Saints, over the portico, are by Morelli, Rondone, Silano and A. Fontana. The interior of the church is circular; and the four statues in the niches of the cupola, representing S. Albert, Eliseus, Elias and S. Angelo, are executed in plaster by Ceriani.

In the first chapel to the right is a large crucifix, Interior. over the altar; and its two columns are of verde di Corsica. On the wall to the right is a painting of the "man of God", mentioned in the thirteenth chapter of the third book of kings, killed by a lion for having eaten, in Bethel, contrary to the divine injunction; and the "old prophet of Bethel," who induced him to eat, is standing by with one of his sons. On the wall opposite this painting is the prophet Ahias, who prophesieth to the wife of Jeroboam, at Silo, the destruction of her family. Both these paintings are by the Marquis Venuti, a living painter of merit. In the lunette over the painting to the right is David with the head of Goliath: in that to the left is Judith with the head of Holofernes; and on the ceiling is the Holy Spirit, all by the Cav. Cavalleri. In the next chapel are S. Laurence and S. Albert by Onofrio Avellino, a bad painter; and over the third altar is a Holy Family, an excellent painting by Niccolo Berretto-

ni, one of the best scholars of Carlo Maratta, who has here rivaled his master. The two columns at the sides of the altar are of Sicilian jasper. The great altar has four columns of verde di Corsica, and over the altar is the Madonna del Carmine, painted on wood. To the right of the altar are the tombs of Alexander VII. and Clement XI.; and to the left those of Innocent IX. and Clement IX., whose four bronze busts are by the Cav. Lucenti. Over the altar of the sacristy is a Deposition from the Cross: on the ceiling is a fresco of angels with the instruments of the Passion, by Baciccio; and the Virgin and Child, on the wall to the right, is by Biagio Puccini. Over the side-altar, next to the sacristy, is S. Francis and S. Roch with the Virgin and Child, by Carlo Maratta: to the right is S. Francis kneeling before our Lord and his Virginal Mother, by Garzi; and the opposite painting is by Seyter. The Assumption on the ceiling is by G. Chiari. The altar is adorned, among other rare marbles, with two columns of verde antique. Over the altar of the next chapel is a painting of S. Mary Magdalen of Pazzi, receiving the habit from the B. Virgin, by L. Gemignani, an artist of little merit, who also executed the lateral paintings and the Saviour in glory on the ceiling. The S. Lucia, on the altar of the next chapel, is an old painting by some unknown artist, retouched or rather painted anew by some modern obscure hand. The adjoining convent was erected on the plan of the Marquis Teodoli.

S. MARIA IN TRASTEVERE, See vol. I. p. 575.

S. PAUL'S ON THE OSTIAN WAY, See vol. I. p. 419.

S. PETER'S, See vol. I. p. 288.

## CHAP. III.

## COLLEGIATE CHURCHES.

**S. ANGELO IN PESCARIA**, See vol. I. p. 12.

**S. BIBIANA**, See vol. II. p. 36.

**SS. CELSUS AND JULIAN IN BANCHI**. This SS. Celsus and Julian in Banchi church, which is also parochial, is situate in the via del Banco di S. Spirito, near the piazza S. Angelo; and is dedicated to SS. Celsus and Julian, the former a youth, the latter, from his hospitality to the poor, called the Hospitaler, both natives of Antinous in Egypt, who seem to have suffered martyrdom in the reign of Maximin II., in 313. The church exists from the XII. century; and the present edifice was erected, in 1731, by Carlo de Dominicis. The first painting to the right as we enter represents S. Cornelius, Pope, who suffered martyrdom in the persecution of Gallus, in 252: over the second altar is a painting of Magdalen, by E. Alfani; and over the third is a large crucifix. Over the great altar is S. Julian and his wife Basilissa, with S. Celsus and his mother Marcionilla, in presence of our Lord, the masterpiece of P. Batoni, in the opinion of Mengs. The martyrdom of S. Julian, to the right, is by F. Caccianiga; and the S. Celsus restoring to life a dead person, to the left, is by G. Triga. In the chapel to the left of the great altar is the Madonna delle Grazie: over the next altar is a portrait of S. Liborius, bishop of Mans in 348, by G. Valeriani; and over the altar of the third chapel is the baptism of our Lord, by Gius. Ranucci—The feast occurs on the 9th of June.



S. EUSTACHIUS, See vol. II. p. 16.

S. JEROM DEGLI SCHIAV., See vol. I. p. 521.

S. John at  
the Latin  
gate.

S. JOHN AT THE LATIN GATE. This church belongs to the Chapter of S. John Lateran's; and is situate, as its name implies, near the Latin gate. It was rebuilt by Adrian I. in 772, and was united to S. John Lateran's by Lucius II. in the XII. century. After the death of Lucius II., in 1145, it passed into the hands of the Benedictines until the time of Boniface VIII. in the XIV. century. It next became officiated by the Lateran Chapter, having been originally as now a collegiate church. It was repaired at various epochs by various Cardinals and by the Lateran Chapter; but was almost entirely rebuilt in the XVIII. century by Card. Belloi, Archbishop of Paris, its Titular, whose portrait is preserved near the sacristy. Its interior is divided into a nave and two aisles by ten columns of different marbles, two of which are paonazzetto, sustaining small arcades. The oil paintings on the attics and ceiling of the nave are by Paul Perugino. Over the great altar is S. John in the cauldron of boiling oil; to the left is the vocation of James and John; and to the right their mother Salome beseeching our Lord to place them sitting at his right and left hand, all by Philip Lauri. The large fresco above is the condemnation of S. John. Over the altar of the left aisle is S. Antony, by Philip Evangelisti; the paintings of the altar in the right aisle are by some obscure artist. On the walls of the sacristy are ovals with the portraits of several titulars; and over the altar is S. John about to be cast into the cauldron, by Brughgi—The station occurs on the 39th day of Lent, and is attended by the Lateran Chapter, who also officiate here on the 6th of May, the feast of S. John at the Latin gate.

**S. GIOVANNI IN OLEO.** It is a small octagonal chapel also near the Latin gate, built, according to Crescimbeni, prior to the church last described, and on the precise spot, where S. John the Evangelist was cast into the cauldron of boiling oil, a fact recorded by Tertullian (*a*), S. Jerom (*b*), and Eusebius (*c*). It was rebuilt, in 1509, by Bened. Adam, Uditore di Ruota for France in the Pontificate of Julius II.; and on its architrave, over the door, are his arms, consisting of three eagles with the motto, *au plaisir de Dieu*, besides which there is an inscription recording its erection. It was repaired, in 1658, by Borromini, employed by Card. Paolucci, and its frescos relating to S. John, are by Lazzaro Baldi, a pupil of Pietro da Cortona. Its small altar covers the locality of the cauldron; and over the door, in the interior, is a metrical inscription recording its history and relics.

S. John  
in Oleo.

**SS. LAUR. AND DAMASUS,** See vol. II. p. 38.

**S. MARK,** See vol. I. p. 593.

**S. MARY IN COSMEDIN,** See vol. II. p. 20.

**S. MARY AD MARTYRES,** See vol. II. p. 24.

**S. MARY DI MONTESANTO,** See vol. II. p. 40.

**S. MARY IN TRASTEVERE,** See vol. I. p. 575.

**S. MARY IN VIA LATA,** See vol. II. p. 31.

**S. NICHOLAS IN CARCERE,** See vol. II. p. 35.

#### CHAP. IV.

##### PAROCHIAL CHURCHES

**S. ADRIAN,** See vol. II. p. 5.

**S. ANDREA DELLE FRATTE.** It is situate near S. Andrea della Propaganda printing office; and belongs to the Fratte.

(*a*) Praescr. c. 56. (*b*) In Jovin. t. I. p. 14. (*c*) Tillem. t. I. p. 338.

Minims, instituted by S. Francis of Paola. Its distinctive name it receives from the fratte or brambles, with which the locality abounded. The Italian Minims, who lived with their French Brethren in the monastery, now the convent, of Trinita de' Monti, were excluded by them from that establishment, and laid the foundation of the present church and monastery, in 1605, on the site of an ancient parish church, then standing there. The Minims had raised the church as high as the cornice, when the Marquis del Bufalo offered to complete it, on condition of being declared its patron. The condition was accepted; but the family, after the death of the Marquis, refused to fulfill the engagement; and it was finished by the Minims themselves in 1691. The design is said to be by Borromini, who certainly erected the cupola and belfry; and the church was consecrated by Benedict XIII. in 1727. Its present front was erected, in 1826, by Paschal Belli, with money bequeathed for that purpose by the late Card. Gonsalvi. The belfry of Borromini oscillates visibly at the ringing of the two church bells.

Interior;  
chapels to  
the right;  
sacristy;  
tribune.

The interior of the church forms a Latin cross, and is decorated throughout with a graceful entablature, sustained by Ionic pilasters. The marble floor was constructed, in 1828, at the expense of Duke Turlonia. On entering we meet to our right the tasteless monument of the Duchess of Tuos, who died in 1746, by the Cav. Queirola. Next is the small baptistery, in which the baptism of our Saviour is by L. Gemignani, who also painted the Eternal Father above: the lateral painting of S. Agatha, to the right, is by M. A. Bellavia; and that to the left, of S. Lucia, is by D. Iacovacci. The painting



over the next altar, representing S. Charles Borromeo and S. Francesca Romana, in time of plague, is by F. Cozza, who also executed the lateral paintings. Over the altar of the next chapel is a painting of S. Francis of Sales and B. Francis Valois, initiated by S. Francis of Paola as members of the third Order of the Minims, by Mario Antonio Ronzoni, a scholar of Conca's; and to the left is the monument of Card. Carafa, by Paul Posi. The altarpiece of the next chapel is the Conception, with B. Gaspar de Bono and B. Niccola de' Longobardi: to the left is S. Rosalia conducted by an angel to Quisquina; and to the right is the same Saint guided thence to Monte Pellegrino, near Palermo. The next side door leads into the cloister, on the walls of which are frescos illustrative of the life of S. Francis of Paola, by Cozzo, Gherardi and others; and in the passage is the monument of a nephew of a king of Morocco, converted in 1733, and interred here in 1739. The next chapel is rich in pietra dura, alabaster, jasper, lapislazuli, verde antique; and the S. Francis of Paola, over the altar, is by Paris Nogari. Before the great altar stand two angels, bearing, that to the right, the Title of the Cross, and that to the left, the Crown of thorns: they had been executed by Bernini for the bridge of S. Angelo, for which they were deemed too small; and were presented to this church by his grandson, who lived in the palazzo Bernini, nearly opposite the church. Over the sacristy door, to the right, is S. Andrew menaced with martyrdom; and opposite is the same Saint, saluting the cross destined for his execution. In the tribune the painting to the right, representing S. Andrew being placed on

the cross, is by Fran. Trevisani: S. Andrew on the cross, in the centre, is by Lazaro Baldi; and the deposition of the martyred Apostle, to the left, is by Gio. Bat. Leonardo. The fresco above, representing the Redeemer receiving from S. Andrew the five loaves and two fishes, which he multiplies to feed the multitude, is by Pasqualino Marini, who also painted the glory in the cupola, and the eight Doctors of the Greek and Latin Churches, in the four spandrils. In the atrium of the sacristy is the monument of Monsgr. Baviera, to the right, who died in 1756, and that of Monsgr. Tomati, who died in 1711. On the ceiling of the sacristy, G. Triga has painted S. Francis of Paula in ecstasy; and over the altar is a Crucifixion, painted by a scholar of Solimena.

Chapels to  
the left.

The chapel to the left of the great altar is rich in marbles: over its altar is a painting representing S. Anne, S. Joachim, and the B. Virgin, by Buttani of Pontremoli; and the statue of S. Anne, under the altar, is by B. Maini. The next side door opens into a small passage, in which is the simple monument of the son of the Duke of Cranno, who died in 1734, by Philip Baldi. The portrait of S. Joseph, holding in his arms the Infant Saviour, over the next altar, is by Cozza: The Conception to the right is by Maurizio da Urbino; and Gio. Odaci painted the S. Francis of Paula, to the left, holding his rule in his left hand, and imposing silence with his right. The Raphael over the altar of the next chapel is by Gemignani, and before it is a modern painting of the Madonna della Medaglia, placed there in memory of the apparition of the B. Virgin to a young Jew, and his consequent conversion to Christianity. To the right is S. Francis miraculously

confirming his rule by holding in his hands burning coals; and to the left is the same Saint, in conversation on the subject with a Cardinal. The next chapel is that of the Crucifixion. Over the altar of the next is the *Madonna delle Grazie*, said to be by Guido Reni; and the Annunciation to the left, and Nativity to the right are by Nucci. Outside the chapel is the graceless monument of Card. Caccagnini, who died in 1746, by Pietro Bracci. The feast of S. Fran. of Paola occurs on the 2nd of April, and that of the titular Saint on the 30th of November.

To gratify the piety or curiosity of the reader we subjoin a brief account of the conversion just noticed, which occurred during our stay in Rome, and for the truth of every particular of which we can vouch. Alphonsus Ratisbonne of Strasbourgh, of respectable family, left home in the autumn of 1841 on a tour of health and pleasure, having been previously affianced to a young Jewess of rank, fortune and accomplishment, to whom he was to be united in marriage on his return. He was a Jew by birth and education; and, having been one of the principal members of an Association at Strasbourgh for the amelioration of their condition, his aversion to Christianity was exasperated into hatred by the oppression of his co-religionists. At Rome he became acquainted with the Baron de Bussiere, a native of Strasbourgh, and a convert from Protestantism to Catholicity, with whom he had occasional conversations on religion; but they failed to produce any change on the convictions of the young Ratisbonne, who terminated the discussions sometimes with raillery and ridicule, sometimes with blasphemy, always with a decided rejection of the truth of Christianity.

Conversion of  
a Jew.



Yielding however to the importunity of the Baron, he accepted, through mere complaisance, a medal of the B. Virgin under the title of *la Vierge Miraculeuse*, with an injunction to recite the pious invocation of S. Bernard, *Memorare, o piissima Virgo etc.*, an injunction, to which, as a matter of form, the Jew yielded a careless compliance, sometimes repeating the words with a sort of mechanical indifference; but all hope of his conversion to Christianity seemed for the present cut off, for he had already taken his place for Naples, and had declared to the Baron with impassioned earnestness, *qu'il etait nè juif, et qu'il mourrait juif*. The zeal of the Baron was not discouraged by the difficulty: as if urged on by preternatural impulse he insisted on his giving up his place and remaining in Rome to witness some solemn function in S. Peter's, to which, after much hesitation, the young Israelite yielded a courteous but reluctant assent. Having had occasion to visit his friend the Count de Laferronnays, the Baron begged his pious prayer, for the conversion of his townsman, and received in return an assurance that if the Jew repeated the *memorare*, his prayer could not fail to be heard. Next day the pious Count died almost suddenly, bequeathing to his family and friends the example of his virtues; and the Baron proceeded to the church of S. Andrea delle Fratte, to make arrangements for his funeral obsequies, accompanied by his Jewish friend, who, up to this moment, to use the words of the Baron, *n'a point fait un seul pas vers la vérité*. Both entered the church together: the Baron passed for a moment into the adjoining convent to see one of the Fathers, leaving the Jew alone in the church, whom, on his almost

immediate return, he saw, to his astonishment, kneeling before the chapel of the Archangel S. Michael! Approaching, he found him absorpt in prayer; he touched him three or four times on the shoulder; but wrapt in contemplation he heeded him not. At length awakening as if from a vision, and turning towards his impatient friend a countenance streaming with tears and beaming with more than earthly brightness, he exclaimed, *Oh! comme ce Monsieur* (meaning the deceased Count) *a prié pour moi!* He then rose from his knees: his friend accompanied him to his lodgings; his sighs and his tears redoubled, as he took from his bosom *the miraculous medal*, which he frequently and fervently kissed; but he declined all explanation, alleging that what he had to say should be declared on his knees and before a priest. Accordingly the Baron accompanied him to their countryman, the Pere Villefort, at the Gesù, before whom he again took out his medal of the B. Virgin, and kissing it exclaimed: *I have seen her! I have seen her!* Subduing somewhat his emotion, he continued; *I remained for a moment in the church, when I felt myself much troubled. I raised my eyes aloft, and the edifice had disappeared from my sight, save one chapel, that of the Archangel, on the altar of which appeared, encircled with celestial splendour, the B. Virgin, such as this medal represents her, full of meekness and majesty—She spoke not; but I understood all.* He subsequently declared that he knew not how he had passed from one extremity of the church to the other; but, like another Paul, he found himself suddenly transformed from a Jew into a Christian, as he knelt before the celestial Vision. This extra-

ordinary event occurred on the 20th of January 1842, after which the new convert entered on a retreat at the professed house of the Jesuits; and on the 31st of the same month he was baptised, confirmed, and received the Holy Communion in the church of the Gesù, at the hands of the Card. Vicar, with the most edifying fervour. He has since returned to France, where, released by his betrothed from his matrimonial engagement, he has commenced his noviciate of the Society of Jesus at Toulouse, having devoted most of his property to religious purposes, among which is the erection of a house and church for the reception of converted Jews, and has resigned all his splendid worldly prospects to devote the remainder of his life (He is now in his 30th year) to the laborious and unambitious duties of the persecuted and calumniated Society, of which he has become a member.

S. ANGELO IN PESCARIA, See vol. II. p. 12.

SS. XII. APOSTOLI, See vol. I. p. 463.

S. AUGUSTIN, See vol. I. p. 469.

S. BARTHOLOMEW IN THE ISLAND, See vol. I. p. 478.

S. BERN. AT THE BATHS, See vol. I. p. 481.

S. CARLO A' CATENARI. This parochial church of the Barnabites of the Congregation of S. Paul, who reside in the annexed house, is situate in a piazza of the same name; was built in the XVII. century; and takes its name from the Catenari or turners, who lived in the vicinity. The sumptuous and irregular front, as it is styled by Milizia, built entirely of travertin, is by Gio. Bat. Soria, at the expence of Card. Leni. Its interiour, which is an irregular Greek cross, was erected by Rosato Rosati.

S. Carlo  
a' Cate-  
nari.



The Annunciation over the altar of the first chapel to the right, which is rich in marbles, is by Lanfranc. The martyrdom of S. Biagio, over the next chapel at the same side, is one of the best works of Giacinto Brandi: the tomb to the left of the altar is that of the poet Gio. Gerardo De Rossi, who died in 1827; and the outer tomb, on the same side, is that of Card. Fontana, who died in 1822, by the Cav. Fabris. The next chapel is that of S. Cecilia, whose portrait over the altar is by Antonio Gherardi, who, according to Pascoli, employed as models on the occasion his wife and children, whose portraits therefore we have here. This chapel belongs to the Confraternity of Musicians, who celebrate in this church annually, on the 21st and 22nd of November, the feast of their patroness, with music composed every year for the occasion. The next small chapel is rich in marble and gilding; and the Virgin and Child over its altar is by Sassoferrata. The great altar was erected by Martino Lunghi, by order of Card. Colonna, and is adorned with four ancient columns of red porphyry, with bases and capitals of gilt bronze, supporting a pediment, on which are seated statues of Hope and Charity: the pediment is capriciously parted in the centre above; and in its tympanum is a winged Genius, bearing a wreath of flowers of gilt bronze. Above the parted pediment are the Borromeo arms in gilt bronze, consisting of the word HUMILITAS crowned; and above the arms rises a second pediment, surmounted with a column and cross of gilt bronze, the column being part of the Colonna arms, which we see also in gilt bronze on the pedestals of the pillars. The altar piece, representing S. Charles Borromeo bearing the holy veil

Chapels to  
the right;  
tribune.

processionally at Milan, in time of plague, is one of the great works of Pietro da Cortona. The ceiling of the tribune is painted by Lanfranc, and represents S. Charles in glory, presented by the B. Virgin to the B. Trinity, who are seated on a throne of bright clouds, and surrounded by the Baptist, SS. Peter and Paul and other Saints, and by choirs of martyrs and virgins. In the small compartments adjoining the lateral windows are groups of angels; and in the centre of the outer band are Faith, Hope and Charity, seated on clouds in the midst of a serene sky. This work is censured for careless execution; but Lanfranc, who had made his designs in Naples, was robbed of them in Rome. The four Cardinal Virtues, in the spandrils of the cupola, are masterpieces by Domenichino. Prudence, besides her symbols, has at her feet Time, which she knows to employ judiciously: Justice is being crowned, and holds in her hand a sceptre, the emblem of her dominion; whilst a female, at her feet, presses from her breasts equally, to show the impartiality of Justice. Temperance is attended by two children, who attemper wine with water; she is seated on a camel, in the mouth of which she puts a bit; and near her is an unicorn taking refuge in the bosom of a female, the two latter emblems being part of the arms of Temperance; and Fortitude points with a drawn sword to the Borromeo arms, while a youth beneath tames a lion.

Sacristy;  
chapels to  
the left.

To the left of the great altar is the sacristy, in which is a painting of S. Charles, to the right on entering, with an angel over him sheathing a sword, by A. Comodi of Florence; and to the left is the death of S. Benedict painted on wood. The door to the right of the sacristy-altar leads into the private

choir, in which is a noble half figure of S. Charles, painted in fresco by Guido Reni. Returning by the sacristy to the church, we find over the altar of the first chapel at this side, a painting of SS. Marius, Martha, Habacuc and Audiface, by Romanelli: the lateral painting to the right is S. Nicholas of Bari, and that to the left is S. Christopher, by good but unknown hands; and in the lunettes are paintings illustrative of the death of the saints on the altar piece, by Camassei. The death of S. Anne, in the next chapel, is a famous painting by Andrea Sacchi; that on the pillar to the right, as we entered the chapel, is by Ramucci; and the other paintings are by F. Mondelli. Over the church doors are two paintings illustrative of the life of S. Charles, one to the left by the Cav. Calabrese, representing S. Charles distributing alms; the other to the right represents the founder of the Barnabites, presenting the rules for his perusal and approbation. The feast of S. Charles occurs on the 4th of November.

**S. CATERINA DELLA RUOTA.** This small parochial church is situate in the piazza della Ruota, nearly opposite the English college; and, although *filial* to S. Peter's, it has been a parish church at least since the XII. century, when we find it so mentioned in a bull of Urban III.

S. Caterina della Ruota

Over the first altar to the right is a fresco of the Flight into Egypt, well executed by Muziano. Over the next altar is a statue of S. Catharine. The next chapel is decorated with frescos illustrative of the life of S. Charles Borromeo, with a Pietà in the centre, by Coppi. Over the great altar is a glory with innumerable saints, by Zuccari. Over the first altar to the left of the tribune are ruined frescos, relating to S. Antony



of Padua, also by Coppi: over the second is S. Apollonia and S. Catharine, in fresco, by Vasari; and the S. Martial, first bishop of Limoges, and S. Valeria is by A. Galli. The feast occurs on the 25th of November, on which occasion the Vatican Chapter attend.

SS. CELSUS AND JULIAN IN BANCHI, See vol. II. p. 43.

S. CHRYSOGONUS, See vol. I. p. 490.

S. Dorothee.

S. DOROTHEE. This small church is situate in Trastevere, near the Septimian gate, and has existed since the XV. century, dependant on S. Maria in Trastevere. It had been served in the XVI. century by S. Cajetan of Thienna, Founder of the Theatins, and by S. Joseph Calasancius, Founder of the regular clergy of the pious schools. It was rebuilt in 1738 by its present occupants, the Minor Conventuals, to whom the old church was transferred by Sixtus V., and who employed as their architect Nolli, author of the best plan of Rome. Over the first altar, to the right, is S. Cajetan presenting children to S. Calasancius in glory, by Martorana of Palermo. Over the next altar, the S. Antony with the Virgin and Child is by L. Gramiccia. The next altar is that of the Conception, after which comes the great altar, under which is an urn containing the remains of S. Dorothee; and in the tribune are SS. Sylvester and S. Dorothee, painted by V. Meucci of Florence, who died in 1766, and is commended by Lanzi. The first altar to the left of the tribune has a Crucifixion, painted also by Meucci: the S. Francis receiving the stigmata, over the next altar, is by Liborio Marmorelli; and the S. Joseph of Cupertino over the next, is by the same Meucci—The feast of S. Dorothee occurs on the 6th of February.

S. EUSTACHIUS, See vol. II. p. 16.

S. GIACOMO IN AUGUSTA, or DEGL' INCURABILI. It is situate in the Corso, nearly opposite the Gesù e Maria; and derives its name of Augusta from its proximity to the mausoleum of Augustus. It existed in the XIII. century; was repaired in the XIV. century by Card. Colonna, who built the annexed hospital of the Incurables; and was rebuilt from the foundations, in the XV. century, by Card. Salviati, who also enlarged and endowed the hospital of S. Giacomo. The present church was designed by F. Ricciarelli da Volterra, after whose death it was completed by Carlo Maderno, who added its front, which presents two ranges, and with which the elliptical interior, which is most capricious, does not harmonize.

S. James  
in Au-  
gusta.

The Resurrection in the first chapel to the right is by Roncalli. The bas reliefs, in the next, of S. Francis of Paola kneeling before the Madonna on behalf of some sick persons, is one of the best works of Le Gros; and the lateral painting, to the right, of Saint Francis causing water to issue forth miraculously, with the same Saint to the left curing a wounded person, is by G. Passeri. The Baptism of Christ, in the third chapel, is by Pasignani. The Last supper over the great altar is by G. B. da Novara, who also painted the Eternal Father, on the ceiling of the church. The lateral fresco to the right of the great altar, relating to Melchisedech, is by V. Strada; and the fall of the manna to the left is by Nappi, who also painted the glory above in the absis. This altar is also adorned with four columns of African marble, and has a rich marble tabernacle. The first chapel to the left, next the altar, has a Nativity by A. Grammatica: the S. James, in the next chapel, was sculptured

Its chapels.

by Buzi; and the portrait of Virginia Tolfia, foundress of the next chapel, praying before the B. Virgin with S. John, is by F. Zucchi—This church is officiated by the Chaplains attached to the adjoining hospital; and its festival occurs on the 25th of July.

S. John Lateran, See vol. I. p. 234.

S. John of  
the Flo-  
rentines.

**S. JOHN OF THE FLORENTINES.** This handsome church is situate at the extremity of the via Giulia; and is administered by a Deputation of Florentines. It was founded, in 1488, on the plan of Giacomo della Porta, although Michelangelo had given a plan for its erection, similar to that of the Pantheon, which was rejected as too expensive, but was preserved in the archivium until the French invasion. It belongs to the Florentines, who have an adjoining hospital for the sick of their country in Rome. The front of the church was erected, in the pontificate of Clement XII., by the architect Alessandro Galilei. The statues over the great door are by Philip Valle, and not ill executed for the time.

The right  
aisle.

The interior of the church consists of a nave and two aisles, divided by pillars and arcades, and is in form of a Latin cross. The S. Vincent Ferrara, over the altar of the first chapel in the right aisle, is a good painting, ascribed to Pasignani. The S. Philip Benitius, over the next altar, is by an unknown Florentine; and the lateral frescos are also by some good but unknown hand. The painting of S. Jerom, over the next altar, is well executed by Titi: to the right is a painting of the same Saint in the act of writing, by Cigoli; that to the left is by Pasignani; and the frescos above are by S. Pieri. The S. Philip Neri, praying to the Redeemer in presence of the



B. Virgin, over the next altar, is a copy from the original of Carlo Maratta; and the martyrdom of SS. Cosmas and Damian, over the next altar, is a beautiful painting by Salvator Rosa. The monument to the right, is that of Monsg. Acciajoli, by Ferrata; and that of Monsg. Corsini, to the left, is by Algardi. Over the next altar is the Madonna del Fulmine: to the left is the Nativity of the B. Virgin, to the right, her death, both by Fontebuoni; and her Coronation above is by A. Ciampelli.

The great altar was begun by Borromini, and finished by Ciro Ferri. It is adorned with two columns, two pilasters and two antae, with pedestals and pediments of cottanello marble. The Baptism of Christ over the altar was sculptured by A. Raggi. The lateral monuments belong to the Falconieri family, and are adorned on either side with two columns of verde antique. The Charity over that to the right is by Guidi; and the Faith over that to the left is by Ercole Ferrata. Over the altar to the left of the tribune is a bronze Crucifix, modelled by P. Bresciano, and cast by Prospero Sanquirico of Parma, and resting on a ground of nero antico; to the left is Christ fallen under the Cross, by Lanfranc, who also painted the opposite one, and those on the ceiling. Over the next altar is a Magdalen, by B. Ciarpi, a scholar of Titi, and master of Pietro da Cortona. To the right, in the arch by which we here enter the left aisle, is the monument of Monsg. Samminiati, by Philip Valle; and to the left is that of the Marquis Capponi, designed by Fuga and executed by Slodtz. In the adjoining chapel is S. Francis, by Titi. The death of S. Antony abbot, in the next chapel, is by Ciampelli: the conversion

The great altar, and left aisle.

of S. Paul , to the right , is by Canini , who also painted the Saviour appearing to S. Peter , to the left ; and the frescos above , illustrative of the life of S. Laurence, are by Tempesta. We next meet the side door and baptistery ; the painting to the right is S. John preaching in the desert , by Naldini ; and that to the left is S. Stephen Pope and martyr , by some obscure hand. The S. Mary Magdalen de' Pazzi, over the altar of the next chapel , is by Corrado , a Florentine artist, who also painted the S. Joseph immediately to the right , and the S. Anne immediately to the left , of the altar. The frescos above , relating to S. Ægidius and others, are by G. Cosci ; and the S. Sebastian , over the altar of the next chapel , is by Vanni , a Florentine—Carlo Maderno, who erected the front of S. Peter's, is interred in this church: Card. Baronius had been its parish-priest, and S. Philip Neri ten years its Rector—The feast of the titular Saint occurs on the 24th of June, and is attended by the Tuscan consul, who receives a salute from the Castle of S. Angelo, on his way to and from the church—In the via Paula , opposite the church, is affixed to the wall of the house beyond the vicolo dell'oro, to the right , an inscription recording and marking, at a considerable height , the elevation of the Tiber here in the time of Clement VIII. ( 1592-1605 ), on the 24th of December , with the distich :

*Huc unda inclemens dum sub Clemente superbit  
Pacis Rex oritur ; Tibridis ira perit.*

S. LAURENCE AND DAMASUS, See vol. II. p. 38.

S. LAURENCE IN LUCINA, See vol. I. p. 525.

S. Lucia  
del Gon-  
falone.

S. LUCIA DEL GONFALONE. It is situate in the street of the same name, commonly called S. Lucia della Chiavica ; and was given to the Archconfr-

ternity of the Gonfalone in 1264, by whom it was subsequently rebuilt after the design of Mark David. Over the altar of the first chapel to the right is a painting of S. Francis of Sales and S. Thomas of Villanova before the Virgin and Child, by Monofilio. Over the second altar is a statue of S. Lucia: to the right is her martyrdom; and to the left, the Nativity, by unknown hands. The SS. Peter and Paul being manacled, over the next altar, is by de' Rossi. Over the great altar is the Madonna di Riscatto: to the right are SS. Peter and Paul praying before the Madonna; and to the left is S. Helen venerating the Cross. Over the first altar to the left of the tribune is a painting of S. Francis and S. Bonaventure in prayer, by E. Costantini. The succeeding altar is that of the Crucifixion; and over the next altar is S. Charles Borromeo in glory with S. Bernardino da Siena beneath, by a scholar of S. Pozzi—The feast of the titular Saint occurs on the 13th of December.

S. MARCELLUS, See vol. I. p. 530.

S. MARK, See vol. I. p. 593.

S. MARIA IN AQUIRO, See vol. II. p. 19.

S. MARIA IN CAMPITELLI. See vol. II. p. 27.

S. MARIA IN COSMEDIN, See vol. II. p. 20.

S. SALVATORE IN CORTE or SANTA MARIA DELLA LUCE. This pretty church, which belongs to the Minims of S. Francis of Paola, is situate in Trastevere; and is called *in corte*, from an adjoining court. It had been originally built by S. Bonosa; had been rebuilt in 1657; and was modernised, as it now stands, in 1730, by its present occupants, who were placed there in the preceding year by Benedict XIII., and who employed G. Valvasori as their architect. Subsequently a Madonna, called *della Luce*, was

S. Salvatore in Corte or S. Maria della Luce,



found in an arch near the Tiber, and transferred to this church, whence its second name of *S. Maria della Luce*.

Over the first altar to the right, on entering, is a large Crucifix. Over the second altar is the death of S. Joseph by Conca, who also painted the S. Anne, S. Joachim and the B. Virgin over the third altar. Over the great altar, which is richly decorated with gilt stuccos, is the Madonna della Luce, painted on masonry; and the Trinity above is also by Conca. Over the first altar to the left is S. Lucian, martyr, with the Baptist, by Conca; and the S. Francis of Paola, that comes next, is also by Conca. Over the next altar is a waxen statue of the Madonna Addolorata; and the isolated painting of S. Francis of Paola, beyond it, belonged to the old church, and was painted by Onofrio Avellino of Naples, a pupil of Solimene.

Magdalen  
church.

**S. MARY MAGDALEN.** This parochial church of the Ministers of the sick stands on the piazza Maddalena, and has annexed to it a convent for the members of the Order, instituted in the XVI. century by S. Camillus de Lellis. The convent, in which the room of the sainted Founder is converted into a chapel, was erected after the design of C. Bazzacheri under Innocent XI.; and the church, commenced under Innocent XII. by A. De Rossi, was finished by C. Quadrio. The front was subsequently erected by G. Sardi; and is disfigured by broken lines, tasteless and superfluous ornaments, and capricious pediments.

The interior of the church forms a Latin cross; and is richly decorated with marbles and gilt stuccos. The fresco in the centre of the ceiling, representing

the Resuscitation of Lazarus, and the others illustrative of the life of Magdalen are by Cerruti, and possess little merit. The S. Camillus de Lellis, in the cupola, with S. Philip Neri, S. Francis and other Saints in glory, is by S. Parocel, a free but inaccurate painter, who has executed the four Evangelists in the spandrels. The three statues at this side of the nave are of plaster, the three opposite of marble; and the six, which are allegorical of so many virtues, are by P. Morelli and other obscure sculptors. The first statue to the right, as we entered, is styled Verecundia; and over the adjoining altar is a painting of S. Francis by the Cav. P. de Vivo, a living artist. The next statue is named Fidelis; and over the next altar is the Madonna della Salute, said to have been painted by B. Angelico da Fiesole. The third statue is denominated Lacrymalis. Over the altar of the next chapel is the portrait of S. Camillus, presenting his rule to the Redeemer, by P. Costanzi: to the right is S. Camillus attending the sick, by the abbate Serenari, a Sicilian; and to the left is the death of S. Camillus by G. Panozza, both scholars of Conca, who painted the Saint in glory on the ceiling. The side door comes next, to the left of which is the altar of the Crucifixion. Over the great altar is a painting of the penitent Magdalen, well executed by A. Gherardi of Rieti: to the right is a relief representing the recognition of the Redeemer by Magdalen: to the left is a relief of the angel appearing, at the sepulchre, to the three Marys, both by Pietro Bracci; on the ceiling above the altar is a fresco of the Redeemer preaching; and outside it is another of Magdalen, pouring precious ointments on the feet of the Redeemer, both by A. Milani of Bologna, a successful imitator

of the Caracci. On the ceiling of the adjoining sacristy is a large fresco by G. Pesce, representing the B. Virgin, and also S. Camillus and S. Philip Neri in glory.

Over the altar of the first chapel, next the entrance to the sacristy, is S. Nicholas of Bari before the Redeemer and the B. Virgin, by Baciccio: to the right is the same Saint restoring to life three children; and to the left is the same sainted Bishop, bearing off in air a young slave, both by Lamberti of Bologna. The next statue is characterised Simplex. Over the next altar is the Nativity with S. Laurence Giustiniani, by Luca Giordano, called *Luca fa presto*, said to be executed by him in one night; and the monument of Monsg. Farsetti, to the right, is by Gius. Mazzoli, who also executed that of his nephew to the left. The next statue is termed *Secreta*; over the next altar is the Assumption, by G. Pesce; and the statue beyond the altar is designated *Humilis*—This church became parochial in 1839, when S. Luigi de' Francesi ceased to be a parish church; and in it are celebrated the feasts of S. Camillus on the 15th of July; of S. Mary Magdalen on the 22nd of the same month; and the Assumption on the 15th of August.

S. MARY MAJOR'S, See vol. I. p. 260.

S. Maria  
de' Marchigiani,  
or S. Salvatore in  
Lauro.

S. MARIA DE' MARCHIGIANI, or S. SALVATORE IN LAURO. It is situate in the piazza of the same name, to the right of Monte Giordano, and most probably took its name from a once adjacent laurel-grove. It was first built about the year 1450 by Card. Orsini, who also founded the annexed monastery for Canons Regular of S. Salvatore in Alga, instituted in 1404 by Ant. Cornaro, subsequently



created Cardinal by Gregory XII., and by Gabriele Condumero, afterwards Eugenius IV. They continued to reside there for 266 years, when the church was burnt down, and rebuilt by them from the foundations after the design of Ottaviano Mascherini. The Canons were suppressed by Clement IX.; and the church was given by Clement X. to the Archconfraternity of the Marchigiani or people of La Marca, who converted the monastery into a college of gratuitous education for twelve youths of La Marca, and added the cupola, built by G. B. Sassi, dedicating the church to the Madonna di Loreto.

Its front is still unfinished. Its interior, which consists of a nave, transept and tribune, is decorated with thirty-four Corinthian columns, built of masonry; but the ceiling and dome are without ornament of any sort. In the first chapel to the right is a Pietà, by G. Ghezzi, who also executed the S. Nicholas of Tolentino to the right, the S. Jerom to the left, and the Eternal Father on the ceiling. The S. Charles Borromeo before the Virgin and Child, in the next chapel, is by Turchi of Verona. The Nativity in the next chapel is a painting of great merit by Pietro da Cortona. The S. Emidius, S. Philip, Seraphino and S. James, in glory, over the altar of the transept, is by Ghezzi; and the Madonna delle Grazie, immediately over the altar, is said to be by the famous Cinquecentist, Antonio Pollajuolo of Florence, and is much venerated, having remained untouched in the conflagration that consumed the original church. Over the great altar is the small statue of the Madonna of Loreto; and the tabernacle is built of rare marbles, and adorned with four small columns of alabaster.

Descrip-  
tion of.

In the beautiful urn of rosso antico, under the altar, repose the bodies of the martyrs Quirinus, Ursus, and Valerius. On the ceiling of the sacristy is the Madonna di Loreto, painted, in 1842, by Professor Gagliardi, a living artist of merit.

In the chapel to the left of the tribune is the Crucifix of Sirolo in the Marca, on a field of nero antico. The Saviour and S. Luthgarda, in the next chapel, is by Massarotti of Cremona, who also painted the lateral frescos relating to the same Saint, and those on the ceiling. The Holy Family, in the next chapel, is by Ghezzi. The S. Peter visited by the angel in prison, over the next altar, is by Gramatica: the S. Peter being liberated from prison by the angel, to the right, and S. Peter opposite, administering baptism, are by G. Odazzi.

The  
cloister  
and ora-  
tory.

The cloister of the annexed college is well built; and contains the tomb of Eugenius IV., no bad specimen of the cinquecento style. Its inscription records the proceedings of the council of Bale, by which he had been deposed, and his triumph over John Palaeologus, emperor of Greece, after the council of Florence. The door opposite this monument opens into the large private oratory of the college, in which are good frescos of the creation of Eve, the eating of the forbidden fruit etc., on the ceiling, by Rosconi; and on the wall at the extremity is an ill-executed marriage of Cana, by Cecchino Salviati of Florence.

S. Maria  
de' Monti.

S. MARIA DE' MONTI. It is situate on the skirt of the Quirinal, the Viminal and the Esquiline; stands on the site of a convent of Clare Nuns, who resided there in the time of S. Francis of Assisi, and migrated thence, a little after his death, to S.

Lorenzo in Paneperna. The church was built, in 1579, on occasion of the discovery, on the spot, of a painting of the Madonna, deemed miraculous; and its architect was Giacomo della Porta. Clement XI. gave it to the priests called *Pii operai*, to whom he confided the care of the annexed house of the Neophytes, built on the plan of Gaspar de' Vecchi, at the expense of Card. S. Onofrio, brother of Urban VIII.; and it was subsequently a parish church.

Its front is built of travertin in two ranges, the under one adorned with Corinthian, the upper with composite, pilasters. The interior of the church is in form of a Latin cross with a single nave; and has been decorated by the best artists of the XVI. century. The Ascension, with the B. Virgin, the Apostles and the four Doctors in fresco, on the ceiling, and the Prophets at each side of the window, over the principal entrance, together with the angels in the lunettes, are all in fresco, by Alessandro Casolani, called il Consolano. Over the altar of the first chapel to the right is a portrait of S. Charles Borromeo, by Mannozi, who also executed the lateral paintings relating to the same Saint, and the fresco outside, above the arch, representing the Vocation of SS. Peter and Andrew. In the lunette over the lateral door is S. Francis receiving the stigmata; and above the arch is the marriage of Cana in Galilee, by Guidotti. Over the altar of the second chapel is a Pietà, copied, by Ant. Viviani, from that in the Vatican sacristy, designed by Michelangelo and executed by Lorenzo Sabatini: to the right is Christ carrying his Cross, by Nogari; and to the left the Flagellation, by Lattanzio Bolognese. The Resurrection over the arcade, is by Gio. Bat. Lombardelli of La Marca. Over the next altar



is S. Vincent of Paola, by Pozzi. Over the great altar is the Madonna found in 1579; it is painted on masonry. To the rere of the high altar is the tribune, on which are frescos below of the Crucifixion, of S. Peter causing baptismal water to spring up in the Mamertine prison, and of our Lord appearing to Magdalen after his Resurrection, by Cristofaro Consolano, who also painted, above, the Birth of the B. Virgin, the Presentation, and the marriage of the B. Virgin and S. Joseph, together with the four Evangelists on the spandrels of the cupola, and the Annunciation and Conception at the sides of the window to the right. The other paintings of the cupola are by Baldassare Croce and the before mentioned Guidotti. The Nativity, in the chapel beyond the organ, is by Muziani; and the Holy Family to the right and Adoration of the Magi opposite, with those on the ceiling, are by Nogari. The Prophets on the pillars of the arcade, and the Coronation of the B. Virgin outside are by Cesare Nebbia. The Assumption over the next arcade, opening into the sacristy, is by Guidotti. Over the next altar is the Annunciation by Durante Alberti, who also painted the S. Francis and S. Dominic on the pillar to the right, with the two opposite Saints and the frescos above. The Redeemer fallen beneath his Cross, above the arcade, is by Baglioni.

S. Maria  
in Monticelli.

**S. MARIA IN MONTICELLI.** This parish church, of the Fathers of the Christian doctrine, is situate near the piazza di Branca; and it takes its name from the slight eminence on which it stands. It was consecrated by Paschal II. in 1101; was repaired, by Matteo Sasso, by order of Clement XI.; and consists of a nave and two aisles, divided by pillars and arcades. On entering we observe to our

left, inside a small iron grating, a very ancient head of a Pope in fresco, with a *double* tiara, probably that of Paschal II., by whom the church had been consecrated. Entering the nave, to the right, we observe at its extremity, over the confessional, a good painting of the martyrdom of S. Eusebius. Over the first altar in this aisle is a painting of our Lord in the garden, by Vicinelli: the Flagellation, over the second altar, is by Vanloo; and the martyrdom of S. Nympha, over the third, who refuses to offer the pagan sacrifice on the altar, is by Puccetti. The Madonna beneath, called *Auxilium Christianorum*, is by Vanni. Over the great altar is a painting of S. Francis, S. Philip Neri, S. Joseph and the Madonna, by Parrocel, who also painted the angels at the sides of the mosaic portrait of our Saviour, executed in the XI. century. The altar next the tribune, in the left aisle, has a painting of the Baptist preaching, by Puccetti. In the next is a Crucifixion; and in the third is a reliquary and an oval painting of S. Lucia and other Saints. At the extremity of the aisle is a good painting of the Virgin and Child and the Baptist, by an unknown hand.

SS. QUIRICUS AND GIULITTA, See vol. I. p. 633. S. Roch.

S. ROCCO. This parochial church, of the Archconfraternity of S. Roch, stands nearly opposite the port of the Ripetta, and was first built, in 1499, by the Gild of bargemen, inkeepers etc., who also erected an adjoining hospitium for their poor. Paul III. consigned it to a Gild, which was declared an Archconfraternity by Paul IV., and by which the present church was built, in 1657, on the plan of de' Rossi. Its travertine front was erected by Valadier, in 1834, by means of a legacy left

for that purpose by a master-builder, named Joseph Vitelli, whose tasteless monument stands at the extremity of the right aisle, as we enter, erected by the Cav. Fabris.

The interior consists of a nave and two aisles, divided by pillars and arcades. The S. Francis of Paola, over the altar of the first chapel to the right, is by A. Amorosi. The B. Virgin, S. Roch, and S. Antony Abbot, over the altar of the next chapel, is by Baciccio. The S. Nicholas of Bari with the B. Virgin, over the altar of the third chapel, is by F. Chatel, a Fleming. The altar of the Crucifixion comes next, at the extremity of the transept; and beyond it is the chapel of the Madonna, the Assumption in the small cupola of which is by Antonio Carisi of Genoa. The S. Roch kneeling before the Redeemer, over the high altar, is a good painting by G. Brandi: to the right is S. Nicholas of Bari, resuscitating three children; and to the left SS. Peter and Paul. The S. Martin giving his mantle to the devil, who has assumed the form of a poor man, over the next altar in the transept, is by Bernardo da Fornello. The S. Antony of Padua, over the next altar, is by G. Preti, called Calabrese; and the cupola and lunettes are by F. Rosa. The Nativity, over the altar of the next chapel, is by Baldassare Peruzzi, but has been injudiciously retouched; and the S. Vincent Ferreri having resuscitated a dead person, over the next altar, is by Grecolini, an artist of little merit—Annexed to the church is a lying-in-hospital, built by Card. Salviati—The feast of S. Roch occurs on the 16th of August, on the sunday after which the Archconfraternity walk in public procession.



S. SALVATORE IN CORTE, See *S. Maria della Luce*.

S. TALVATORE IN LAURO, See *S. Maria de' Marchigiani*.

**BASILIC OF S. SEBASTIAN.** It is situate on the Appian way, about two miles outside the Appian gate, now the gate of S. Sebastian, and is a parochial church. From a broken inscription in the Vatican, mentioned by Panvinio, Severano and others, it appears to have been built under Innocent I., who died in 417, by Proclinus and Orsus, priests (a). It was nearly rebuilt, in 1611, by Flaminio Ponzio and G. Vansanzio, at the expense of Card. Scipio Borghese, who added its portico, its front and its ceiling. It had been originally served by secular priests, who were succeeded by Benedictines: in the XII. century it passed into the hands of the Cistercians; and in 1825 it was transferred by Leo XII. to the Friars Minor, by whom it is now officiated. The monastery was also rebuilt by the same architects, at the expense of the same Card. Borghese.

Basilic of  
S. Sebastian,  
history of.

An open area descends from the public road to the portico, which consists of three arches, sustained by six granite columns of the Ionic order. The interior of the church is 190 feet long by 33 feet 6 inches broad; and consists of a single nave. To the left side-wall, as we enter, is affixed a metrical inscription, written by Pope Damasus, who died in 384, and containing an eulogy of Eutychius martyr, of whom, as Baronius observes, we otherwise know nothing. The inscription says that he had been first thrown into a horrid prison; that he had for his bed fragments of broken

Description of;  
inscription of  
Pope Damasus.

(a) Severan. Memor. delle Sette Chiese, p. 45.

pottery ; that he was thus left for fourteen days to die of hunger , after which he was thrown into a deep ditch ; that , in consequence of his appearing in a dream , his body was found and interred with due honour. He probably suffered martyrdom under Maxentius , to whom the Pope seems to refer in the last words of the first verse , in which he gives him the name of tyrant , a name by which Maxentius is designated in the inscription over the arch of Constantine. The inscription of Damasus runs thus :

EVTYCHIVS . MARTYR . CRVDELIA . IVSSA . TYRANNI  
CARNIFICVMQ . VIAS . PARITER . TVNC . MILLE . NOCENDI  
VINCERE . QVOD . POTVIT . MONSTRAVIT . GLORIA . CHRISTI  
CARCERIS . IN LVVIEM . SEQVITVR . NOVA . POENA . PER . ARTVS  
TESTARVM . FRAGMENTA . PARANT . NE . SOMNVS . ADIRET  
BISSENI . TRANSIERE . DIES . ALIMENTA . NEGANTVR  
MITTITVR . IN . BARATHRV . SANCTVS . LAVAT . OMNIA . SANGVIS  
VVLNERA . QVAE . INTVLERAT . MORTIS . METVENDA . POTES TAS  
NOCTE . SOPORIFERA . TVRBANT . INSOMNIA . MENTEM  
OSTENDIT . LATEBRA . INSONTIS . QVAE . MEMBRA . TENERET  
QVAERITVR . INVENTVS . COLITVR . FOVET . OMNIA . PRESTAT  
EXPRESSIT . DAMASVS . MERITVM . VENERARE . SEPVLCHRVM .

Altars and  
chapels.

Over the first altar to the right is a large reliquary, in which are the body of S. Calixtus martyr , an arm of S. Andrew the Apostle , one of the arrows that pierced the body of S. Sebastian , a stone with the impressions of feet on it , said to have been left by our Lord on occasion of his interview with S. Peter on the Appian way , the heads of S. Stephen and S. Calixtus Popes etc. Opposite the reliquary is the chapel of S. Sebastian , erected after the design of the painter , Ciro Ferri , by Card. Barberini and

containing the remains of the saint, which repose under the altar in the marble urn, to which they were consigned by Honorius III., when they were conveyed hither by his order, in 1218, from the Vatican basilic, where they had been deposited by Greg. IV. S. Sebastian had been Captain of a company of the Praetorian guards; was condemned to death by Dioclesian A. D. 288; was left for dead, having been transfixed with arrows; but was found living, and restored with care; after which he reproached the astonished tyrant with his cruelty, was beaten to death with staves, and thrown into a common sewer, whence he was removed by the pious matron Lucina, and interred, as we shall see, in the catacombs (*a*). His recumbent statue under the altar was sculptured by Giorgetti, after a model by his master Bernini. The sculptor has chosen the time, when the saint lies apparently dead, and has admirably succeeded in representing him in a state of suspended animation. The late Professor Nibby, not aware that the Saint is represented still living, has censured this statue for that which constitutes no small part of its excellence, for being, to use his own words, “*troppo viva per un corpo morto*” (*b*); this error of fact, not of judgment, is evidence at once of the Professor’s discrimination and of the sculptor’s merit. The next altar to the left is that of S. Charles Borromeo, whose portrait is by Muziani; and opposite it is the altar of S. Francesca Romana, the altar-piece of which is by F. Frigiotti, who has represented the Saint receiving the Infant Saviour from the B. Virgin. On the next altar to the right is a fresco of S. Jerom, by Archita Perugino; and oppo-

(*a*) Bollandus, Tillemont and the Acts of the martyr. (*b*) Analsi, T. III. p. 81.



site is an oil painting of S. Francis of Asisi. The last chapel to the right was erected, in the XVIII. century, by the Albani family. The statue of S. Fabian is by Francesco Papaleo: the lateral painting to the right is by G. Passeri; and that to the left is by P. L. Ghezzi. The great chapel at the extremity was commenced after the design of F. Ponzio, and completed by Fiammingo. It is adorned with four beautiful columns of verde antique; and its altar piece is by Tacconi, a scholar of Annibal Caracci. The paintings over three of the lateral doors are by Antonio Caracci. Descending to the subterranean chapel of SS. Peter and Paul we observe, before reaching the chapel door, an inscription under an archway to the left, recording that S. Stephen Pope had been beheaded there in his Pontifical chair, part of which remains, by order of Valerian. In this chapel the Pontiffs, in time of persecution, officiated over the tombs of the martyrs, many of whom were interred beneath the twelve arches around the Confession; and the bodies of SS. Peter and Paul were preserved here for two centuries, whence their busts on the altar, by Niccolo Cordieri.

Catacombs  
of S. Calixtus.

We now descend into the Catacombs of S. Calixtus, the most interesting and extensive of all those in the vicinity of Rome. According to Panvinio they were enlarged by Pope Calixtus, who placed therein the bodies of many of the early Popes and martyrs, amongst the former of whom were SS. Anicetus, Soter, Pontianus, Anther, Fabian, Cornelius, Lucius, Stephen, Sixtus II, Dionysius, Eutychian, Caius, Eusebius and Melchiades; and amongst the latter were SS. Sebastian, Cecilia, Tertullinus, Nemesis, Lucilla, etc. etc. etc. These Catacombs communicated with others; and are generally said to extend to

a distance of six miles. Having entered them we soon find ourselves in a subterranean chapel to the left, in which is a much admired bust of S. Sebastian, by Bernini, placed on an altar, beneath which the body of the martyr originally reposed; and opposite the altar is the tomb of S. Lucina, who gave sepulture to S. Sebastian, and desired to be interred near his sacred remains. Beyond the tomb of S. Lucina is another ancient altar, the door of the tabernacle of which is guarded by angels. We hence enter the corridors of this subterranean abode, which are lined on either side with graves cut in the tufa in single, double and treble files; and meet several chapels, altars, crosses, inscriptions, all of which are pointed out by the guide. Among the chapels is one, which was particularly frequented by S. Philip Neri, who spent whole nights there in prayer; and amongst the graves is that of S. Cecilia, which is marked by an inscription placed there in the XV. century.

The catacombs had been originally nothing more than pits of pozzolana or granular tufa, and were hence called by the Pagans by the common name of arenaria or sand-pits; nor have we any account of their modern name previously to the IV. century (*a*). Cicero, in his oration for Cluentius, mentions that one Asinius was assassinated in the arenaria, a proof that they had been known by that name in his day, and had been unfrequented. Subsequently they served as places of refuge, of worship and of burial to the early Christians during times of persecution, as is clear from the testimony of all antiquity, and from the monuments of Christianity, with which they

Origin  
and nature  
of the Ca-  
tacombs.

(*a*) It is derived from *κρυπτα* and *κρυπτος*, *ad* Cryptas, at the Crypts or covered galleries.

abound. The Law of the XII. Tables forbad to bury or burn the dead within the walls, a prohibition contained also in the laws of Solon and observed throughout Greece. The Christians preserved not the bodies of their dead, as did the Egyptians, nor burnt them as did the Romans, nor cast them to wild beasts, with the Persians; but, like the people of God from the beginning, consigned them with decency and respect to their mother earth, to return to their original dust, waiting the general resurrection. The Heathens adopted the Christian mode of burial probably about the time of Constantine, who was buried not burnt; and in the reign of Theodosius inhumation was the general practice throughout the empire (*a*). That Christians alone were buried in the Catacombs is inferred from the fact that the inscriptions, paintings and sculpture found in them in such profusion are almost all Christian. Among the inscriptions, moreover one to be seen in the wall of the first corridor of the Vatican bears the name of Vespasian, as does another found in the catacombs of S. Agnes, and to be seen in the wall of the subterranean church of S. Martina, a date not quite 40 years after the Crucifixion, and centuries before the Pagan Romans buried their dead. Another is of the consulate of Scurra and Senecio A. D. 107; another of the reign of Adrian A. D. 117; and another of Antonine A. D. 138 (*b*). The frescos, with which their oratories were and are still in part covered have been also pronounced by the best Antiquaries to be some of the first, some of the second, and some of the third, century, and must therefore have been the work of the early

(*a*) Macrob. Saturnal. l. 7. c. 7: (*b*). Boldetti pp. 79, 233. Mai, Vet. Script. Nov. Collect. p. 391.



Christians (*a*). S. Paulinus attests that the tombs of the martyrs interred in the Catacombs were without number (*b*). They were visited through devotion by the Christians, who also assembled there, in times of persecution, to celebrate the Divine Mysteries; and hence it is that their persecutors forbade them to enter the cemeteries, as the Judge-præconsul declared to S. Cyprian (*c*), and the præfect of Egypt to S. Dionysius of Alexandria (*d*). S. Jerom mentions that "when he was a boy, and studied at Rome, he was accustomed on sundays to visit successively the tombs of the Apostles and Martyrs, and frequently to go into the crypts, which are dug in the earth to a great extent, and have on each hand bodies of the dead like walls, and with their darkness strike the mind with horror" (*e*). This testimony of S. Jerom, in the performance of an act of piety, the candour of Basnage gets rid of by assuring us that the Saint visited those scenes of "horror," to play (*f*)!

To the Christian antiquary the objects found in the Catacombs are deeply interesting. To enumerate in detail the tombs, the altars, the vials, the instruments of torture etc. would far exceed the limits of the present work. We must therefore confine ourselves to the following brief summary, referring the Reader to the works of Bosio, Aringhi, Boldetti, Mamachi, Bottari, and also to the erudite author from whom we make the extract.

(*a*) Poems of Prudentias; D'Agincourt Hist. de l'Art T. IV. Flaxman, Lectures on Sculpture p. 302. (*b*) Poem 27 in Nat. 15. (*c*) In Actis p. II. (*d*) Euseb. l. VII. c. 2. l. IX. c. 2. Tertull. ad Scapull. c. 3. (*e*) In c. 40 Ezech. t. V. p. 980 ed. Ben. (*f*) Hist. de l'Egl. l. XVIII. c. 6.

Doctrinal  
view of  
the Cata-  
combs.

“ In these cemeterial oratories , ” says Doctor Rock , “ we detect documents that proclaim the similarity of discipline and identity of doctrine, which incorporate the Catholics of the XIX. century with the Apostles and their disciples and immediate successors of the first century in one spiritual body by a unity of faith. The altar by its form and name demonstrates that the Sacrifice of the Mass was a portion of the creed delivered to the world by the Apostles (a). The tomb of the martyr, which was used as a sacred table (b), the care with which his mangled body, each drop of blood, the vial that contained it, the linen on which it had been sprinkled, the instrument of torture and of death were carefully collected and deposited apart, with the emblems of victory inscribed upon the sepulchre, prove the primitive respect, which was exhibited to relics (c). The funeral tile or marble slab sealing up the mouth of the sepulchre, and inscribed with a request to a departed servant of Heaven for his prayers, speaks a contradiction to the asseverations of those who pretend that the invocation of saints is a novelty, a thing unknown to the first believers (d); while a petition for peace and refreshment to the soul of him who sleeps within, so feelingly

(a) The Catacombs contain several altars, See Hierurgia by D. Rock D. D. pp. 751, 811 sqq. (b) Ibid. pp. 386 sqq. 722 sqq. (c) Ibid. 375 sqq. 732 sq. The grave of the martyr is distinguished by an inscription to that effect, by a palm branch or laurel crown inscribed on the outside, with a vase or a vial containing blood. The palm branch or the crown alone would be equivocal. (d) One inscription found in the Cotacombs is as follows: “ O Sabbatius, sweet soul, petition and pray for thy brethren and companions.” ibid. p. 349; and another is: “ O Atticus, thy spirit is happy, pray for thy parents.” Ibid. p. 350.

expressed by the piety of surviving friends and relations and traced over the tomb, immediately attests the ancient existence of the belief in a middle state, where the soul of the faithful though not perfectly spotless Christian might be suffering some temporary punishment, and could experience the efficacy of supplications put up from earth in its behalf (a). Moreover he will conclude that if the earliest professors of the faith, all glowing as they were with primitive fervour, could derive assistance from the aid of pictures to fix their wandering thoughts or enkindle their devotion when present in the house of God, by looking on the representations of holy subjects depicted on their walls (b), the same auxiliaries may be as innocently employed and will produce the same desirable results in the nineteenth as in the first century (c) ”.

**SS. VINCENT AND ANASTASIUS, at the fountain of Trevi.** This church of the Cruciferi, situate

SS. Vincent and Anastasius, at the fountain of Trevi.

(a) One inscription is : “ Riequescas in pace, Mayest thou rest in peace. ” Ibid. p. 458 sqq. (b) Ibid. p. 539 sqq. 744 sq. Specimens of sacred sculpture taken from the Catacombs may be seen in the Vatican library, together with various metallic crucifixes etc. Ibid. p. 511 sqq. 518 sqq. (c) Hierurgia p. 825 sq.

The Catacombs of S. Agnes, a little beyond her church outside the porta Pia, are also well worth a visit from the Christian antiquary. They retain a primitive choir, several altars, and the following frescos in tolerable preservation, viz. Adam and Eve; the paralytic healed; the Disputation in the temple; the marriage of Cana; Daniel in the lions’ den; the five prudent virgins; Jonas being swallowed by the whale; Jonas under the gourd; the Good Shepherd; the three youths in the furnace; Moses causing water to spring from the rock; and the Virgin and Child. The learned Father Marchi S. J. is preparing for publication a map of the Catacombs of S. Agnes, and a detailed description of their interesting monuments.



at [the fountain of Trevi, was given, in 1612, by Paul V. to the Gerolomite fathers, at the suppression of whose order by Clement IX., it was occupied by the Minor Regular Clerks of S. Lorenzo in Lucina, who exchanged it with its present proprietors for the church of S. Maria in Trivio. It was rebuilt from the foundations, in 1600, by Card. Mazzarini, on the plan of the younger Lunghi, who has rendered the front heavy by its grouped columns, and tasteless pediment.

Interior  
of.

The interior of the church consists of a single nave without a transept; and it has a handsome chequered floor of white and black marble. Over the altar of the first chapel to the right is a Crucifixion, painted by Pietro da Pietri: over that of the second is S. Thomas Aquinas, with angels by Procaccini; and over that of the third is S. Camillus in glory, by P. Costanzi. The lateral painting, to the right, of S. Camillus bearing a sick person to the hospital, and the opposite one, of his mother seeing in a dream her future son bearing a standard before other youths, as represented above, and realized in his Order, are both by the Cav. Manno, a living artist. The baptistery comes next, off which is a place of sepulture for the intestines of Popes, this having once been a Papal parish. Behind the great altar is a large painting of SS. Vincent and Anastasius, by Francesco Rosa; and above, in the absis, is a relief in plaister of the Resurrection. Over the altar of the first chapel to the left of the tribune is the Madonna delle Grazie: over that of the second is the death of S. Joseph, by Gius. Tommasi of Pesaro; and over that of the third is a painting of the Cuor di Gesù, by a modern

hand—The feast of S. Camillus is celebrated here on the 18th of July, and that of the titular Saints on the 22nd of January.

**S. SPIRITO IN SASSIA.** This handsome church S. Spirito  
in Sassia. is attached to the hospital of S. Spirito, in the Borgo, and derives its name from an hospital built there, as we shall see, in 717, by Ina, king of the West Saxons. The church and hospital were rebuilt by Innocent III., in 1198, after the designs of Marchionne. The church was again rebuilt by Paul III., after the design of Sangallo, except its front, which was erected by Mascherino, by order of Sixtus V.; and has two ranges decorated with composite pilasters, and crowned with a graceful pediment.

The interior consists of a single nave, a trans-The in-  
terior; the  
chapels to  
the right. ept and a tribune, and is in form of a Latin cross, adorned throughout, by Sangallo, with Corinthian pilasters, above which are others of plain Doric, which by no means harmonize with the rich Corinthian. The ceiling is elegantly carved and richly gilt. Over the altar of the first chapel to the right is the Descent of the Holy Ghost, by Giac. Zucchi, who also painted the Isaias to the right, and the Baptist to the left, with the small frescos on the ceiling. The Assumption, over the altar of the second chapel, is by Livio Agresti: to the left is the Nativity of the B. Virgin, by Montani; and to the right is the Circumcision, by Nogari. Over the side-entrance, which comes next, is the Last Supper, by Zucchi, who also executed the washing of the Apostles' feet by our Lord, to the left. Over the altar of the third chapel is the B. Trinity, with S. Philip Neri adoring beneath, by Agresti, who

also painted the miracle, to the right, of the Redeemer giving sight to the blind man, and that to the left, of the Saviour restoring vigour to the paralytic. Over the fourth altar is a painting of SS. Philip and James with the H. Ghost, by Giorgini, a lively painter of some merit: the Prophets to the right and left, and the Descent of the H. Ghost are by Zucchi.

The great altar and sacristy.

The great altar stands isolated, and is decorated with porphyry, alabaster and gilt bronze; and above its tabernacle is a repository for the exposition of the B. Sacrament, adorned with eight small columns and sustained by two angels, the former constructed of wood by Palladio, the latter also of wood, carved by M. Lorenzo', a German, and the whole richly gilt. Over the canopy of the great altar is a medallion with the Eternal Father: in the absis is the Redeemer, after his Ascension, sending the Holy Spirit; and beneath is the Holy Ghost descending, on the day of Pentecost, on the Apostles and disciples and the three Marys, who are painted in the three compartments beneath the cornice, all forming one subject, and executed in fresco by Zucchi, who also painted, in the outer range, S. Peter preaching to the left, S. Paul also preaching to the right, and the celestial glory between them in the centre. The door to the right leads to the beautiful sacristy, over the altar of which is the Invention of the Cross; and the chiaroscuro on the walls and ceiling, illustrative of the history of this locality, with the Holy Ghost in glory on the ceiling, are well executed by Abbatini.

The chapels to the left.

Over the altar of the first chapel, to the left of the tribune, is a painting of S. John in Patmos,



by Abbatini, above which is the ancient *Madonna in Sassia*, that had belonged to the Saxon hospitium, and was transferred hither on the erection of this church, to which it has given the distinctive name of *in Sassia*: to the right is S. John in the cauldron of boiling oil; and to the left, the same Evangelist resuscitating a deceased woman, both by Marcello Venusti. Over the next altar is a dead Christ; to the left, a Nativity; and to the right the Resurrection, all by L. Agresti, who also executed the painting on the ceiling. The next altar is that of the Crucifixion, in which the paintings above, illustrative of the Passion, are by Zucchi. The Deposition from the Cross, over the next altar, is by P. dell' Aquila; the S. Augustin to the left, and S. Monaca to the right, with the four Evangelists on the pillars of the arch, are by A. Lilio. Over the altar of the next chapel the Coronation of the B. Virgin, with S. Augustin kneeling beneath, is by Cesare Nebbia, who also painted the martyrs of his Order at the sides, SS. Augustin and Jerom on the left, and S. Nicholas of Bari and S. Bonaventure on the right pillar of the arch. To the right of the door is an oil painting of the Conversion of S. Paul: to the left another of the Visitation; and above the door is the Triumph of Religion over the four quarters of the globe, represented by four dignified female figures with their respective characteristics, all by Zucchi, aided by Cesare Conti and Matteo da Siena—The feast of the church occurs at Pentecost.

## CHAP. V.

CHURCHES OF THE REGULAR CLERGY AND  
OF CONGREGATIONS IN COMMUNITY.

S. Agatha  
in Tras-  
tevere.

**S. AGATA IN TRASTEVERE.** This small church is situate in Trastevere in the via della Longaretta, and is now officiated by the Fathers of the Christian Doctrine. It was erected in 725, when, as Anastasius Bibliothecarius informs us, Gregory II., after the death of his mother Onesta, converted her house into a church sacred to S. Agatha. It was rebuilt after the plan of Recaleati, in the beginning of the last century. The monastery founded by Gregory II. passed into the hands of secular priests, by whom it was occupied until the time of S. Pius V., in whose reign was instituted the Congregation of the Christian Doctrine, located there by Gregory XIII.; and it was transferred by Benedict XIV. to the Doctrinaries of S. Maria in Monticelli.

Descrip-  
tion of.

The interior consists of a single nave. Over the first altar to the right is the Virgin and Child and S. Lucia. Over the next altar is the Virgin and Child with S. Catharine and S. Antony; and over the third altar is the Madonna del Rosario. Over the great altar is the martyrdom of S. Agatha, by Biagio Puccini, who also painted the Crucifixion, over the altar to the left of the tribune. Over the second altar, at the same side, is the Virgin and Child with S. Philip Neri and S. Luigi Gonzaga; and over the next is the Virgin and Child, with the sainted Founder of the church. On the ceiling is S. Agatha in glory, by Troppa—The feast occurs on the 5th of February.

**S. ANNE DE' FALEGNAMI.** This small church is situate in the via di S. Anna de' Funari, and belonged, in the XIII. century, to Benedictine Nuns, by whom it was rebuilt in the XVII. century. Since 1815 it has belonged to an orphan-house, known by the name of Tata Giovanni, from its founder Giovanni Borgi, a poor pious bricklayer, in whom its little orphan inmates found a father, and whom they therefore, in their infantine language, called by that tender and endearing name.

S. Anne  
de' Fale-  
gnami.

Over the first altar to the right is a small painting of S. Anne and the B. Virgin; and over the second is a S. Francis of Sales. Over the great altar, built by Carlo Rainaldi, is the Assumption, by Girolamo Troppa, who also executed the other paintings, with which it is decorated. The two angels below, at the sides of the altar, are by Lorenzo Ottone; and those above are by Cavallini. Over the first altar to the left of the tribune is the Madonna del Rosario, by B. Cavarozzi of Viterbo, called del Crescenzi; and the next altar is that of the Crucifixion. On the ceiling is a fresco of the Assumption; and in the cupola is the Coronation of the B. Virgin, which, with the other frescos, have been ascribed in part to Emilio Savonazzi, and Pierino del Vaga—The feast occurs on the 26th of July.

**S. ANDREW ON THE QUIRINAL.** This small but handsome church is attached to the Noviciate of the Jesuits, on the Quirinal, in the via del Quirinale, and was erected by Bernini at the expense of Camillo Pamphylj, nephew of Innocent X., as is recorded in his life by Baldinucci. Its front, all built of travertine, is adorned with two

S. Andrew  
on the  
Quirinal.



Corinthian pilasters and a handsome pediment, and preceded by a small semicircular portico, which, although not harmonizing with, nor well adjusted to, the rectilinear façade, is by no means an ungraceful decoration.

Descrip-  
tion of.

The interior of the church is elliptical, and is rich in marbles, stuccos and gilding. It has a handsome marble floor; and its walls are lined with marble, principally cottinello, and decorated with marble pilasters of the Corinthian order. over the altar of the first chapel to the left, on entering, is a painting of the Virgin and Child with S. Ignatius, Francis Borgia and S. Luigi Gonzaga, by David: the lateral painting, to the right, of the Adoration of the shepherds, and that to the left, of the Adoration of the Magi, are by Gherardo della Notte; and the glory on the ceiling is by Odazzi. The next chapel is that of S. Stanislas Kostka, whose body reposes in the beautiful urn of lapislazzuli and gilt bronze under the altar. The altarpiece is by Carlo Maratta, and represents S. Stanislas receiving the Infant Saviour from his Virgin Mother: S. Barbara, to the right, with angels communicating S. Stanislas, and the same Saint in ecstasy to the left, refreshed by angels, are by the Cav. Mazzanti of Orvieto, an unsuccessful imitator of his master Baciccio; and S. Stanislas in glory, on the ceiling, is by Odazzi, who is considered Baciccio's best scholar. In the next opening is the pretty, marble monument of Charles Emmanuel IV., king of Sardinia, who abdicated in 1802, and died in 1818, after having embraced the institute of the Jesuits. The monument was erected by Festa of Piedmont, by order of Charles Felix, king of Sar-

dinia, brother to the deceased. The great altar, which comes next, is adorned externally with four beautiful Corinthian columns of cottanello, and internally with four Corinthian pilasters of the same material; and over the altar is the martyrdom of S. Andrew, by William Courtoys, brother to the celebrated Borgognone, a work mentioned by Pascoli (*a*). In the spacious sacristy, to which the next door leads, the martyrdom of S. Andrew, over the altar, is by Andrea del Sarto; the fresco on the ceiling, representing the same Saint in glory, is by Sacchi: and the other frescos are by Father Pozzi S. J. Over the next altar, in the church, is a Deposition from the Cross, by Giacinto Brandi, who also painted the Flagellation, to the right, and the Saviour, to the left, fallen under his Cross, and being presented with a handkerchief by Veronica, paintings mentioned by Pascoli (*b*); and the Eternal Father on the ceiling is by Filippo Bracci. Over the next altar is the death of S. Francis Xavier, by Baciccio, who also painted the same Saint, to the right, preaching in the East, to the left baptising an Eastern Queen, and on the ceiling, in glory, works also described by Pascoli (*c*), and deservedly held in high estimation.

In the annexed Noviciate is the chamber in which S. Stanislas died; which is painted by Gius. Chiari; and in which the recumbent statue of the dying Saint is a much admired work of Peter Le Gros. The head and extremities of the statue are of stuary, the dress of black, and the mattress and pillow of yellow, marble—The feast of S. Stanis-

(*a*) T. I. p. 151. (*b*) T. I. p. 131. (*c*) P. 202, 205.

las occurs on the 13th of November, and that of S. Andrew on the 30th of the same month.

S. Andrea  
della Valle.

**S. ANDREA DELLA VALLE.** This church of the Theatins is situate in the piazza, to which it gives its name, and is called *della Valle*, from the valley which was there formed by the Euripus of Agrippa. There existed on the same site a church dedicated to S. Sebastian, whose body, as we read in his Acts, was found in an adjoining sewer (*a*); and in its stead was erected the present noble church, in 1591, begun by Pietro Paolo Olivieri, and completed by Carlo Maderno, except the front, which is by Carlo Rainaldi.

The front.

The front is imposing, and is adorned with statues of S. Cajetan and S. Sebastian, by D. Guidi; of S. Andrew the Apostle and S. Andrew Avellino, by Hercules Ferrata, who also executed the Fame; and with two statues over its entrance by A. Fancelli; but it is disfigured by the characteristic faults of the century in which it was erected.

The cha-  
pels to the  
left.

The interior of the church is 262 feet long by 134 feet broad; and consists of a single nave with side chapels. The first chapel to the left, as we enter, was erected by Card. Maffeo Barberini, afterwards Urban VIII. Its floor is composed of coloured marbles: its altarpiece of the Assumption; the Presentation to the right; the Visitation to the left; the two lateral lunettes with paintings relating to the B. Virgin; the oil paintings of the Prophets in the spandrels; and the angels and children in the cupola are all by Domenico Passignani. The group to the right, representing a legendary miracle of S. Martha, extracting the teeth of a dragon, which has destroyed a

(*a*) Martinelli, Roma ex Ethnica Sacra, p. 393.



female, is by Fran. Mochi; the statue of S. John the Evangelist, also to the right, is by Buonvicino; and to the left are S. John the Baptist, by Pietro Bernini, and Mary Magdalen by C. Stati, who likewise made the two statues of Card. and Prince Barberini, in the recess to the left, in which is also an oil painting of S. Sebastian, by Passignani. The two lateral monuments are adorned each with two small columns of verde antique; and the altar is adorned with four fluted columns of porphyry. In the passage between this chapel and the next are portraits, in porphyry, of the parents of Urban VIII. The next altar is adorned with two columns of breccia nera e gialla, and two of breccia pavonazzetta: the altarpiece represents the B. Giov. Marinopi and B. Paul Boralli, both Theatins; and over the altar is the bust of B. Card. Tomasi, also a Theatin, whose body is seen at SS. Silvestro e Martino. To the left is the monument of Monsg. Giovanni della Casa, bishop of Beneventum, the celebrated author of *Galateo*. The altarpiece of the next chapel is S. Sebastian, by Gio. De Vecchi; and the lateral paintings representing, to the right, the martyrdom of S. Laurence, and, to the left, S. Irene, dressing the wounds of S. Sebastian, are by a good painter of the XVI. century. Near the side entrance of the church, beyond this chapel, is the monument of Count Tieni of Vicenza, nephew of S. Cajetan, the architecture and sculpture of which are by Domenico Guidi. S. Cajetan, over the altar, at this extremity of the transept, receiving the Infant Saviour from his Virgin Mother, is by Camassei da Bevagna; and the lateral frescos are illustrative of the Saint's life. In the next chapel, situate beyond the door leading to the sacristy, is

Chapels to  
the right.

the Madonna della Purità; and under the long inscription to the left is buried Card. Vidoni, to whose family the chapel belongs. We pass by the tribune and cupola for the present, and find in the chapel of the Crucifixion, beyond the tribune, which is rich in columns, coloured marbles and gilt stuccos, a marble Crucifix on a beautiful ground of nero antico. Over the altar at this extremity of the transept is a painting of S. Andrea Avellino, by Lanfranc, by whom, according to Passeri, it was executed in eight days. The S. Charles Borromeo, in prayer, over the altar of the next chapel is a good painting, by B. Cavarozzi of Viterbo, called Crescenzi, because he studied painting for several years in the house of the Crescenzi family; and the monument of the Countess Praxedes Tomati-Robilant of Piedmont, to the left, as we have entered the chapel, is a poor production by the Cav. Fabris. The next chapel is said to have been designed by Michelangelo: over the altar is a copy, in bronze, of his famous Pietà in S. Peter's; and at its sides are Rachel and Lia, copied in bronze from those in S. Pietro in Vincoli, on the cenotaph of Julius II. The four black marble urns at the sides of the chapel are merely ornamental. The last chapel, erected by Carlo Fontana, is rich in coloured marbles, among which are eight columns of verde antique, four on the altar, and four at the sides of the two lateral monuments. The altarpiece, representing, in relief, the angel admonishing S. Joseph to fly into Egypt, is by Antonio Raggi, who also sculptured the busts of Card. Ginnetti to the left, and Prince Ginnetti to the right, with the Fame above over the altar, holding a crown. The lateral kneeling statues of Cardinals of the same family are by Alessandro Rondone,

who likewise executed the four Virtues above, and the two Fames bearing the family arms.

Returning towards the great altar we observe on the walls of the nave, corresponding with the two side entrances of the church, the monuments of Pius II. and Pius III., both *Piccolomini*, sculptured by Paolo Romano, and mentioned by Vasari in his life of that sculptor; they were brought hither from S. Peter's, because on this locality stood the palazzo Piccolomini, given by Costanza Piccolomini, duchess of Amalfi, to the Theatins, to erect on its site this their church and the annexed convent. We next observe the dome, which is the largest in Rome after that of S. Peter's, and measures fifty four feet four inches in diameter. The four Evangelists, on its spandrels, are painted by Domenichino in his best style. S. Matthew, on the spandril to the left, next the tribune, is represented immersed in profound thought: near him is an angel sustaining a cross, together with two smaller angels holding a tablet, and a child in a circle near his feet. The cross has reference to his martyrdom; the tablet to his profession of publican or taxgatherer for the Romans; and the child to his genealogy of the Redeemer. S. John, on the corresponding spandril to the right, is represented in the act of soaring aloft on the wings of an eagle: near him is a child holding up a lighted torch, alluding to his words, *He was the true light*; and at his feet are two small figures locked in affectionate embrace, to signify either the hypostatic union, or brotherly love so strongly inculcated by him. Opposite S. John is S. Luke, who turns over a scroll, on which are written the words,

FUIT SACERDOS MAGNUS SECUNDUM ORDINEM MELCHI-

The nave  
and dome.



*SEDECH*: at his feet are two small figures, one holding the tiara of the Highpriest of the Jews, the other, his breast-plate, alluding to the priesthood of our Lord, who was "a priest for ever according to the Order of Melchisedech": an angel bears the portrait of the B. Virgin, in allusion to the tradition that S. Luke had been a painter; and the painting also presents the ordinary symbol of the Evangelist. Finally, S. Mark stands in the act of reading; and near him is a flying angel, with a white standard having a red cross on its centre, indicating his having expounded the mystery of the Resurrection. The cupola is exquisitely painted by Lanfranc, who devoted four years to the work, and has represented therein the glory of the Blessed. The B. Virgin is seen seated on a throne of white clouds, accompanied by choirs of celestial spirits, and turned towards the centre of a luminous abyss, in which her Divine Son, surrounded by numerous Saints, waits her arrival: to the right are S. Andrew and S. Cajetan; and nearer the B. Virgin are S. Peter and S. Andrew Avellino. In the horizon is represented the throne of glory, which presents a sphere composed of celestial clouds, soft, floating, aerial and luminous, on whose golden splendours are seated numerous angels, forming a harmonious concert, as if to honour the triumphal approach of the Mother of God.

The frescos in the lower part of the tribune are all by Mattia Preti, who was a knight of Malta and a Calabrian, and is therefore oftener called the Cav. Calabrese. To the left is S. Andrew professing himself a Christian; to the right is Card. Bessarion bringing to Rome, in 1464, the head of S. Andrew, sent from Patrass by Thomas Palaeologus, despot of the Morea; and the three large paintings represent

the facts of the crucifixion of S. Andrew, on what is called a cross decussate, a species of cross in form of the letter X, composed of two pieces of timber crossing each other obliquely in the middle, and sometimes used in ancient executions (*a*). All the paintings in the upper part of the tribune are by Domenichino. At the sides of the three windows he has painted six Virtues, which, commencing at the left, are Charity, Faith, Religion, Contempt of the world, Fortitude and Christian Contemplation. Over each of the two lateral windows are two naked figures, wreathing a festoon of fruits, from which children have taken some pears, alluding to the Peretti family, to which Card. A. Peretti, by whom the work was ordered, belonged, having been nephew of Sixtus V. In the centre, between the two lateral windows, is a painting of S. Andrew and S. John the son of Zebadee, passing near S. John the Baptist, who, on seeing the Redeemer at a distance, exclaims: "Behold the Lamb of God, who taketh away the sins of the world." Over the central window is the Vocation of S. Peter and S. Andrew: over the next window to the left is the flagellation of S. Andrew; over the corresponding one to the right is S. Andrew being led to martyrdom; and in the semicircle, in the centre, is the same Apostle in glory. All the paintings here by Domenichino are works of first rate excellence; the conception is grand; the composition pure; the colouring peculiarly fine; and the expression true and forcible; and, as not confrequently occurs, succeeding generations have done them the justice, which their contemporaries denied—The festival of the tri-

(*a*) See Gaspar Sagittarius c. VIII. p. 85. and Gretser, de Cruce lib. I. c. 2.

tular Saint is celebrated here on the 30th of November.

S. CARLO A' CATINARI, See vol. II. p. 52.

Chiesa  
Nuova, or  
S. Maria  
in Valli-  
cella, his-  
story of;  
chapels to  
the right.

CHIESA NUOVA, or S. MARIA IN VALLICELLA. This spacious church, which belongs to the Fathers of the Oratory, is called the *Chiesa Nuova*, because newly built, in 1575, on the site of a small church of S. Gregory, by S. Philip Neri; and its characteristic of *in Vallicella* it received from its locality, being built in a small valley near Monte Giordano. Its principal architect was Gio. Matteo da Città di Castello; but the front was designed by the elder Lunghi, with two orders of architecture, Corinthian and composite; and it exhibits much of the bad architectural taste but two prevalent in Rome in the XVI. century. The interior, which is about 266 feet long by about 110 feet broad, is in form of a Latin cross; and is ill-lighted. It is adorned after the design of Borromini; and consists of a nave and two aisles divided by pillars and arcades. In the first chapel, in the right aisle, is a fine Crucifixion, painted by Scipione Pulsone of Gaeta. The Deposition from the Cross, in the next chapel, is a copy, by M. Keck, a Tyrolese artist, of the famous Caravaggio in the Vatican. The Ascension, in the next chapel, is a good painting, by G. Muziano. The Descent of the Holy Ghost, in the next, is also a good painting, by Vincenzo Fiammingo; and the Assumption, in the next chapel, is by A. Lomi of Pisa. Over the altar at this extremity of the transept is the Coronation of the B. Virgin, by the Cav. D' Arpino; and the statues of the two Johns are by Flaminio Vacca. The chapel at the extremity of the aisle,



under the organ, was built by Carlo Rainaldi; and has been enriched with coloured marbles by the Cav. Fontana. The S. Charles and S. Ignatius with the Virgin, over the altar, is an esteemed painting, by Carlo Maratta: the S. Charles giving alms, to the right, is by A. Scaramuccia; and the plague of Milan, to the left, is by Bonatti, a good scholar of Guercino's.

The great altar is very imposing, and is adorned with four columns of giallo antico. The altarpiece of the Virgin and Child is a masterpiece, by Rubens, who also painted the S. Gregory and SS. Maurus and Papias to the left, and the Coronation, by angels, of the martyrs Nereus, Achilleus and Domitilla, to the right. The carved Crucifix above is by Guillome Bartolot, a French sculptor; and the magnificent tabernacle of bronze, with the two large bronze angels, was designed by Ciro Ferri, a Roman, and cast by Benincasa of Gubbio. The chapel under the organ, to the left of the Tribune; chapel to the left, and sacristy, is dedicated to S. Philip Neri, whose body reposes beneath its altar: his portrait in mosaic is copied from that of Guido, in the convent, and the paintings, in the chapel, illustrative of the Saint's life, are by the Cav. Roncalli. The Presentation, in the next chapel, is a good painting by F. Barocci of Urbino; and the S. Peter, to the left, and S. Paul, to the right, were sculptured by Paracca da Val-soldo. The next door opens into a corridor, that leads to the interior of the convent and to the sacristy. The door to the right, as we enter the corridor, opens into a room, in which is preserved the original coffin, in which was deposited the body of S. Philip Neri; and also into a small chapel

in which are kept the chair of the Saint, part of the wall of his cell, and his portrait over the altar, said to be by Guercino. The lofty, spacious and well lighted sacristy is floored with marble; and was erected by Paul Maracelli. The bronze bust of Gregory XV., inside over its door, and the marble group of S. Philip Neri with an angel, at the opposite extremity, are well executed by Algardi. Over the arch, as we entered, is a portrait of S. Philip Neri, when a youth; and above it is a half figure of the B. Virgin in glory, painted by Cerrini, a close imitator of his master Guido. The instruments of the Passion, borne by angels, on the ceiling, is one of the best productions of Pietro da Cortona. Returning to the church, and continuing our round of its chapels, we find in the first chapel, as we enter the left aisle, a painting of the Annunciation, by Passignani, a scholar of Zuccari. The Visitation, over the altar of the next chapel, is a good painting by Barocci; and the paintings in the three compartments above are by Carlo Saraceni. The Adoration of the Shepherds, in the next chapel, is deemed Durante Alberti's best production; and the three Saints on the ceiling are by Roncalli. The Adoration of the Magi, in the next chapel, is by Cesare Nebbia; and the Presentation, in the last chapel, together with the three Saints on the ceiling, are by the Cav. D' Arpino. On the ceiling of the nave is a large fresco, by Pietro da Cortona, representing S. Philip Neri, returning thanks to the Madonna, for having sustained the roof, when its principal beam was found, as the Saint is said to have seen in a vision, without support. The cupola was also painted by Pietro da Cortona, and

represents the Eternal Father appeased by the sufferings of our Lord, who exhibits the instruments of his Passion and Death, while avenging angels await the command of God to execute his vengeance on a guilty world. In the spandrils are Isaias, Jeremiah, Ezechiel and Daniel, by the same distinguished artist, who also painted Saint Philip Neri in glory, in the tribune. The Creation of the angels in the left, and the fall of Lucifer, in the right, oval of the tribune, over the small lateral balconies, are by Lazzaro Baldi. Above the arch, at the right extremity of the transept, is a painting of our first parents, sentenced, in paradise, by God; and the corresponding one of the General Resurrection, at the opposite extremity, is by G. Ghezzi. The two first in the nave, at this side, are the fall of the manna to the right, and the last supper to the left, by Daniel Seiter, a German artist. The two next are Rebecca and Eleazer, to the right, and the Penitent Magdalen, to the left, by Ghezzi. The two next are Moses breaking the Tables of the Law, to the right, and S. Peter receiving the keys, to the left, by G. Passeri. The Judith with the Head of Holofernes, to the right, and the Conception of the B. Virgin, to the left, which come next, are by Seiter. The Jews bearing in triumph the Ark, to the right, and Jesus expelling the prophaners from the temple, to the left, are by D. Parodi of Genoa; and finally, the Baptist, over the door, in the act of preaching, is by the same Seiter. All these scriptural paintings were executed in the XVII. century; and, altho' partaking of the mannerism of that age, are not without merit in design and colouring.



The Oratorio.

Annexed to the church is the Oratorio, together with the residence of the Clergy, both erected by Borromini. The front of the Oratorio is altogether in the style of that fantastic architect; yet built with great solidity; and its interior presents the singular daring of a flat vault of great extent, supporting a large library, without buttress of any sort. On the ceiling of the Oratory is the Coronation of the B. Virgin, by Romanelli. The Assumption, with S. Cecilia, over the altar, is by Vanni; and the statue in plaster of S. Philip, opposite the pulpit, is by Michael Borgognone. In this Oratory are performed sacred dramas, which are gratuitously open to the male portion of the Public, about an hour after night, on the evenings of the sundays and holidays from All Saints day to Palm-sunday inclusively, and also on S. Cecilia's day. The performance begins and ends with prayer; is varied with a brief moral discourse, delivered by some youth, and a sermon by one of the Fathers; and its principal object is to amuse and instruct those, whom piety or economy may keep from places of profane resort.

Rooms of the saint.

In the adjoining convent is the cell once inhabited by the Saint; and on the ceiling of the room preceding it is the best fresco executed in Rome by Peter of Cortona, representing the Saint lifted in air, while saying Mass. In the same chamber are still preserved his Confessional, a press, his bed, the seat from which he occasionally instructed, with some of his articles of dress, and also his full length portrait, painted by Guido, and copied in the church. The convent is deemed

one of the best edifices constructed by Borromini. The feast of S. Philip Neri occurs on the 26th of May.

S. CONSTANTIA. It is situate near the church S. Constantia, of S. Agnes, about two miles outside the porta Pia, to the left, on the via Nomentana; and is served by the Canons Regular of S. John Lateran. In the history of the Acts of S. Agnes we read that S. Constantia, the daughter of Constantine, consecrated herself to God in a convent near the church of S. Agnes; and that, having died a virgin, her body was interred in a porphyry sarcophagus in the family mausoleum erected by her father, whom she had survived; we also read in Ammianus Marcellinus that Julian, who was married to Helen, sister to S. Constantia, sent the body of his deceased consort to Rome A. D. 360, to be interred in the Suburban of Constantine on the via Nomentana, with her sister Constantina, wife of Gallus Caesar (a); and connecting these historic records with the fact that in this mausoleum, the only one on the Nomentan way, was found the porphyry sarcophagus, of the same form as that of S. Helen, both now in the Vatican, there can be little doubt that this is the tomb erected by Constantine in his Suburban on the Nomentan via. The virtues of Constantia subsequently exalted her to a place in the catalogue of the Saints; and her mausoleum was, in consequence, converted into a church sacred to her name, and adorned by her brothers with columns and mosaics, as is recorded in her Acts.

The edifice is built of brick, and corresponds in construction and materials with those of the era of Constantine, whose name is found inscribed on its bricks. Its front is rectilinear and its body spher-

(a) Lib. XXI. c. 1.

rical ; it is 76 feet 6 inches in diameter ; and is crowned with a dome. It had in front a portico formed by two columns and two pilasters, with two niches at the sides of the door, which probably contained family statues, and are now filled up with masonry. It had also been surrounded externally with a portico, traces of which still remain ; and it is adorned internally with a peristyle of twenty-four coupled columns, supporting the centre vault, which was rebuilt in 1256 by Alexander IV. The paintings under the cupola are modern ; but the mosaics of the peristyle, repaired in modern times, are ancient. Around the wall there are twelve niches, which might have contained the statues of the twelve Apostles ; and four large niches occur at regular intervals, two of which serve as lateral doors, a third as the principal entrance ; and in the fourth was found the sarcophagus, transferred to the Vatican by Pius VI. In the two large lateral niches are seen Christian mosaics of a more modern date than those of the peristyle. The columns are of unequal dimensions ; and all the ornaments evince the decline of the arts. The body of the Saint was placed beneath the altar by Alexander IV., in 1256, when the church was restored as a place of worship. The mosaics of the peristyle, representing a vintage with little genii playing with clusters of grapes amid the tendrils of the vine, led some to imagine that the edifice had been a temple of Bacchus ; but such emblems are not unfrequently found in Christian monuments. The vine is the symbol of Jesus Christ : " I am the vine : " it is also symbolical of the church, whence we read on the tribune of S. Clement's : *Ecclesiam Christi viti similabimus isti* : the vintage or pressing of the grapes is the symbol



of the pressure of penance and suffering ; and hence the propriety of these ornaments to decorate a Christian church and Christian tomb. Among the mosaics , near the two lateral doors are two female portraits of the Imperial family, recognised by the purple mantles over their golden tunics.

Below this mausoleum is an oblong court, terminating in a curve like a circus. Its masonry is of a later date than that of Constantine ; and excavations made there, in 1808 , disclosing cinerary urns in the walls and area , with quantities of human bones , prove it to have been a wall of enclosure to the cemetery. A portico ran around it, of which vestiges still remain , as do the windows by which it had been lighted.

S. DOROTHEE , See vol. II. p. 56.

S. EUSEBIUS , See vol. II. p. 16.

THE GESU. This church , which adjoins the professed house of the Fathers of the Society of Jesus, is situate in the piazza , to which it gives its name ; and was commenced , in 1568 , by Card. Alexander Farnese , after the design of Vignola , who raised its walls to the height of the cornice , and finished by James della Porta , who also erected its front. The walls are built of naked bricks , and rival the best masonry of the Imperial times. The front , consisting of two ranges , is adorned with Corinthian columns and pilasters , also of travertin. In the niches of the lower range are travertin statues of S. Ignatius and S. Francis Xavier ; and the upper range , which is disfigured with lateral inverted consols , is adorned with a well constructed pediment , surmounted by a metallic cross.

Enclosure  
of the ce-  
metery.

The Gesù,  
history of;  
front of.

The interior; the fresco on the ceiling of the nave.

The interior forms a Latin cross, and is chaste-ly and elegantly constructed as far as the cornice; but above the cornice, as Milizia justly observes, it presents not the same elegant simplicity, being overloaded with ornament. The interior is 168 feet in length as far as the tribune, which is 62 feet in depth; the transept is 110 feet in length by 54 feet in breadth; the nave is 58 feet 3 inches in breadth; and the side chapels are each 26 feet in depth. The church is decorated throughout with a profusion of rare marbles, gilt stuccos, statuary and painting; and there is no church in Rome, the functions of which are performed with greater, none perhaps with equal, assiduity, exactitude, efficiency and splendour. The large fresco on the ceiling of the nave, illustrative of the words, *In nomine Jesu omne genu flectatur, coelestium, terrestrium et infernorum*, is, according to Lanzi, the best production of Baciccio's pencil, and, in the opinion of some, the best painting of the sort in Rome, admirable for invention, composition, unity, and contrast of light and shade. The holy name of Jesus is encircled with celestial beings in a flood of glory; terrestrial beings follow next, floating on the clouds in every variety of attitude; and beneath are crowded the infernal beings, hurled in wild confusion in the bottomless abyss. The stuccos on the ceiling and sides of the windows were designed also by Baciccio, who likewise painted the cupola, in which is represented the glory of Heaven.

The chapels to the right; chapel of S. Andrew.

The first chapel to the right, as we entered, is sacred to the Apostle S. Andrew, an ancient church dedicated to whom stood on the site of the adjoining professed house. His martyrdom, over the altar; the

martyrdom of S. Stephen, on the wall to the right; and that of S. Laurence, on the wall to the left, the martyrdom of S. Catharine, in the lunette to the right, and that of S. Agnes in the lunette to the left, together with the B. Virgin in glory on the ceiling, are all works of merit, by Agostino Ciampelli, who also painted the S. Anastasia to the right, the S. Cecilia to the left of the altar; the SS. Christina and Margaret to the right of the entrance, and the SS. Agatha and Lucia to the left, with the four martyrs in the spandrils. The altar is adorned with two small columns of a yellow breccia; and immediately over the altar-table is a small painting of three Japanese martyrs. On the balustrade in front of this and the other side chapels of the nave are two bronze angels, holding a lamp in form of a cornucopia in the left, and the monogram of the name of Jesus in the right hand; and the walls of this and the other chapels are decorated with various alabasters, verde antique, nero antico and other rare marbles.

The next chapel is that of the Passion, the altar of which is adorned with two porphyry columns, and a large well carved gilt crucifix, before a ground of black marble. The lateral painting to the left, representing our Lord fallen beneath the Cross; that of the Crucifixion to the right; Christ praying in the garden, in the right lunette; the treason of Judas in the left; the four Evangelists in the four ovals above; the Saviour crowned with thorns, to the right of the altar; the Flagellation to the left; and the Triumph of the Cross, on the ceiling, were all designed by Father Fiammeri S. J., and executed by Gaspar Celio, as are also the Isaías, and

Chapel of  
the Pas-  
sion.



our Lord clothed in fool's garments, to the right, and the Jeremiah and our Lord blindfolded to the left, of the entrance. The small painting of the Heart of Jesus is well executed by Bastoni, a modern Roman painter; and of it copies are to be seen throughout Italy and other countries.

Chapel of  
the Angels.

The third chapel is dedicated to the Angels, and is adorned with two small columns of verde antique. The altarpiece of the seven Archangels; the S. Michael, to the right, subduing the rebel-angels; and the angels, to the left, liberating souls from purgatory, are all by Fed. Zuccari. The glory of angels, in the lunette to the right; the three angels appearing to Abraham, in the left lunette; the Raphael and young Tobias in the spandril to the right, above the altar; the Vision of Jacob in that to the left; in the opposite one Daniel fed by Habacuc, borne to him by angels; and the three children protected by angels in the fiery furnace, are all by Salimbeni, who also painted the Assumption on the ceiling. In the niches are four marble angels, by Silla Lungo and Flaminio Vacca; and over the altar-table is a small painting of S. John Nepomucene.

The sacristy;  
the chapel of  
S. Francis  
Xavier.

We next meet the side-door, leading to the sacristy and professed house. Over the door of entrance to the professed house, which is that opposite us, as we enter from the church, is a painting representing the canonization of S. Francis Borgia; and over the opposite door is another representing that of S. Ignatius and S. Francis Xavier. The adoration of the B. Sacrament, on the ceiling of the sacristy, is by Ciampelli; and the portrait of S. Ignatius, over the altar, is a good painting ascribed to Carani. Returning to the church we meet

to our right, in the passage to the transept, the monument of Stephen Tempest Esq, of Yorkshire, who died in Rome in 1822, aged 31; and whose chaste and simple memorial is by Canova. We next enter the spacious, lofty and handsome chapel sacred to S. Francis Xavier, the Apostle of the Indies, designed by Pietro da Cortona. It is adorned, among other rich marbles, with four columns of a beautiful breccia, resembling Sicilian jasper, with pilasters of white marble, and in front with pilasters of giallo di Verona, on zoccles of African marble. Its antependium is of bronze, in the centre of which is a medallion with the portrait of the Saint; in an oval over the altar-table is preserved his venerable arm, which baptized so many hundred thousand Heathens; and above the oval appears an angel in bronze, with a gilt bronze lily in the right hand. On the altar are four bronze statues of S. Francis of Sales, S. Francis Borgia, S. Francis Xavier and S. Francis of Paula. The door of the tabernacle is of solid silver; and on it is a beautiful relief of the Prayer in the garden. The altarpiece, representing the death of S. F. Xavier, is by Carlo Maratta, and is much commended by Lanzi; and the Saint in glory, on the centre of the ceiling; the baptism of Infidels by him, to the right; the Saint preaching, to the left; the repulsion, by his words alone, of the fierce tribe of the Badages in Travancor, to the right of the window; and the Saint recovering a crucifix at sea, brought to him by a crab, are all by Gio. Andrea Carloni. Over the arch to the right is the small choir: over that to the left is an organ; on the beautiful balustrade, in front of the altar, are four bronze angels bearing lighted lamps, and on the

credence tables are small bronze statues of two Apostles.

Chapel of  
S. Francis  
of Assisi.

The adjoining small chapel is sacred to S. Francis of Assisi. In its entrance under the organ, on the wall to the right, is a painting of S. Francis, renouncing his inheritance before the bishop of Assisi, by stripping himself of his clothes; to the left is his death; and on the ceiling over them is the temptation, of the Saint. The chapel is adorned with eight columns, two, at the entrance, of *porta santa*; two opposite of *verde antique*; two to the left of *breccia corallina*, and two opposite also of *breccia*. To the right, on having entered the chapel, is S. Francis in the act of preaching; and to the left the Saint liberating a person assailed by a wolf. Opposite the latter is S. Francis lifted up in prayer; opposite the former is the Saint unhurt amid flames; and in the lateral niche to the right is the Saint conducted before the Sultan of Syria, encamped at *Damiata* in Egypt, by whom he is kindly treated. Over the altar is S. Francis in ecstasy, by G. De' Vecchi; to the right is S. Elizabeth of Portugal; to the left S. Clare; and on the ceiling over them, is an *Eternal Father*. The altar is adorned with two small columns of *bianco e nero*; and on the vaulted ceiling of the chapel are the four Evangelists and four Doctors of the Church, by Baldassare Croci. All the paintings beneath the cornice are by Joseph Peniz and other Flemish artists; and the landscapes of the paintings are by Paul Bril.

The tribune, and new altar.

We now enter the tribune, which has been recently decorated with composite marble pilasters, and a new altar, erected, in 1843, at the expense of the Fathers, by the Cav. Capaldi. It is of chaste design, is com-



posed of the richest materials , but is not sufficiently imposing to harmonize with the more obtrusive decorations of the edifice , the superb altar of S. Francis Xavier or the gorgeous shrine of S. Ignatius ; and its tabernacle , constructed by William Hopsgarten of Berlin , resident in Rome , not being in sufficient depth , appears to the eye , when seen at a distance , to be a mere basso rilievo. Three marble steps lead up to the sanctuary , which is enclosed with a handsome balustrade : the sanctuary is floored with rare marbles ; and five marble steps lead up to the altar , on which rises the tabernacle of gilt metal , consisting of a square base , which is heavy and tasteless , and serves as the ciborium , on which rises a beautiful circular peripteral temple of the Corinthian order , the columns of which enclose a circular aedicula , which turns on a pivot , thus exposing to view the remonstrance containing the B. Sacrament , on occasion of solemn Benediction ; and the whole is crowned with an entablature and cupola , surmounted with the appropriate emblem of the pelican , feeding its young with its own blood. To the rear of this golden temple rise four beautiful Corinthian columns , with gilt bases and capitals , resting on lofty socles , and sustaining an architrave and pediment ; and in the centre between the columns is a large niche , which is to be concealed by a painting of the Circumcision , by Capalti , except on occasions of the Quarant'ore , when it serves for the exposition of the B. Sacrament (a). Within the niche is a gilt

(a) The Quarant'ore consist principally in exposing the B. Sacrament over the high altar , with more than ordinary splendour , during forty hours , in some church or oratory successively appointed by the Card. Vicar. At the expiration of the forty hours a

throne for the exposition of the B. Sacrament, consisting of a globe supported by the four symbols of the Evangelists; rays of glory issue from the back ground, where celestial spirits adore; and branch candlesticks of gilt bronze are borne by four angels lifted in air. The angels and throne are by Rinaldo Rinaldi. Above the pediment are three marble angels, also by Rinaldo Rinaldi, which sustain the monogram of the holy name of Jesus; and at the extremities of the pediment are two angels adoring, executed in plaister by Gnaccarini. Above the pediment runs a handsome cornice; and in the upper curve of the absis is a magnificent fresco, representing the Apocalyptic Vision, in which the Lamb that was slain from the beginning is enthroned, encompassed by angels offering incense, which are the prayers of the Saints, and by the twenty-four Elders, a prophetic emblem of the Great Christian Sacrifice, by Baciccio, who also executed the outer celestial harmony.

Marbles of  
the tribune  
and altar.

Having premised this general description, we subjoin a detailed account of the marbles, used in the decoration of the tribune and altar. The composite pilasters are of giallo di Verona, of a bright golden hue, the only Italian marble not employed by the ancients. They stand on zoccles of Africano bigio brecciato, with bases of porta santa. The door frames of the lateral chapels, outside the sanctuary, are of giallo antico, lined with breccia di sette basi; and above each door is a square of cipollino, framed with paonazzetto. The spaces between the pilasters are lined with breccia di sette basi. The three steps leading up to the sanctuary consist of Africano bigio

procession of the B. Sacrament takes place; and the solemn function closes with the Benediction of the Holy Sacrament.

brecciato ; and the marble of the balustrade is an amygdoloid of a greenish base. The zocle of the tribune consists of red African, on a base of porta santa ; and the squares of the curves are of fior di Persico, framed with breccia corallina, bordered with breccia di sette basi. The window-frames are of paonazzetto ; and the door-frames beneath are of persicchino, bordered with rose breccia. The monument to the left is that of the Ven. Card. Bellarmine, whose half-figure appears in the niche over the door, between bas-reliefs of Faith and Religion, of which he was the strenuous defender, executed by Taddolini ; and that to the right is the monument of the Ven. Father Pignatelli, with reliefs of Hope and Charity, his characteristic Virtues, executed by the Cav. Solà. The pilasters of both monuments are of oriental alabaster, on zoccles of lumachella. These monuments are not in character with the whole ; but the reliefs are well executed. The five altar steps consist of tyger granite ; and the zocle of the altar and two lateral compartments are ancient fluorite, of the rarest quality, supposed to be the material of the famous murrine vases, mentioned, among others, by Martial ; *ardenti murra falerno convenit*, consisting of a siliceous concretion, having a nucleus of transparent amethysts, yellow quartz and prase, an admirable sport of Nature, forming a perfect picture in stone. In its centre is a bronze gilt cross, set with precious stones ; and the altar is flanked with alabaster a rose sardonico. The small candlesticks stand on steps of a very rare golden lumachella ; and the beautiful large ones on steps of violet alabaster. The two noble lateral candelabra, also of gilt bronze, stand on pedestals of green Egyptian breccia, partially surmounted by gilt breccia. The basement behind



the altar is of rosso brecciato, on a base of giallo antico: the plinth of the stylobate is of cipollino marino orizzontale; and the stylobate consists of a rare red, white and blue alabaster. The four columns, the frieze and front of the tympanum are of giallo antico; and the pilasters between the columns, framed in breccia di sette basi, are composed of various alabasters, as are also the trapezia over the curve of the niche, which latter is framed in giallo antico. The interior of the niche is lined with violet alabaster; the octagons in its curve are also of alabaster; and the rhomboids are of lapislazzuli. The chequered floor is composed of various marbles, of marmo greco, green granite, breccia corallina, cipollino, lumacella, red porphyry, red granite, porta santa, verde antique, serpentina, flowered alabaster, green porphyry, bianco e nero antico, black porphyry, nero antico and bigio morato screziato. Near the two extremities of the balustrade are two slabs of porta santa fiorita; and the floor is bordered with bigio lumacato.

The chapel beneath the great altar.

The door frame of the small chapel beneath the altar is of giallo carnagione, lined with breccia di sette basi. On its altar is an urn of porta santa, in which repose the remains of SS. Abundus and Abundantius. The front of the altar is alabaster a rose giallo: the zocle is marmo bigio bardiglio; and the walls and floor are decorated with porta santa, alabasters, paonazzetto and breccia corallina.

Chapel of the Madonna.

To the left of the tribune is the exquisite little chapel of the B. Virgin, designed by Giac. della Porta. On the left wall of its front entrance is the Assumption; and on the right the Immaculate Conception. Its interior is adorned with eight columns,

two of breccia corallina, at its entrance; two of giallo antico opposite; two, to the right, of porta santa; and two to the left of African marble. To the right, on entering the body of the chapel, is the Nativity of the B. Virgin; to the right of the altar, her Presentation in the temple; to the left of the altar, her espousal; in the niche to the left, the Annunciation; and to the left of the entrance, the Visitation, all by Father Valeriano S. J. On the vaulted ceiling are choirs of angels, gracefully executed by G. B. Pozzi. Over the altar, which is adorned with two small columns of Sicilian jasper, is a small painting of S. Joseph, by the Cav. Podesti, a living artist of great merit, above which is a very ancient fresco, called the Madonna della Strada, which existed in the ancient church, and is richly decorated with pearls, diamonds and other precious stones, the votive donations of the Faithful. The two lateral and the four central paintings serve as screens to so many depositaries of sacred relics.

We next enter the lofty, spacious and magnificent chapel of S. Ignatius, the altar of which, in richness of material, profusion of ornament and finish of execution, is confessedly the first in Rome, and therefore in the Christian world. It was designed by Father Pozzi S. J.; and to describe it in all the minuteness of detail would be to exceed our limits. In front and at the sides, the chapel is adorned with columns of giallo di Verona, crowned with gilt composite capitals. Over each of the two lateral doors are two marble angels, guarding the monogram of the holy name of Jesus, inscribed on a ground of lapislazzuli, encircled with a glory: those to the left are by Maratti and Ottoni; and those

Chapel of  
S. Ignatius.

to the right are by Rusconi. Over the angels to the right is an organ; and over those to the left is a small choir. The step on which rises the enclosure of the altar is of verde antique; the balustrade is of bronze, with small bronze angels bearing cornucopiae of flowers, fruits, grapes etc.; the basement and small pillars of the balustrade are of giallo antico, the latter being enriched with bianco e nero, verde antique, alabasters, agate and lapislazzuli; and on the balustrade are groups of bronze angels sustaining eight bronze candelabra. The floor within the railing is composed of coloured marbles, disposed in tasteful patterns; the two first steps of the altar are of porphyry, the third of alabaster; and the landing consists of an exquisitely beautiful Florentine mosaic, composed of bianco e nero, giallo antico, verde antique, lapislazzuli and agate.

The body of the altar consists of a ground of lapislazzuli, richly incrustated with gilt bronzes; and beneath the altar, in a richly gilt bronze urn, reposes the body of the Saint, with two gilt bronze angels watching at its entrance. The small tabernacle over the altar consists of alabaster, agate, lapislazzuli etc.; and its door of solid silver is adorned with precious stones and with a silver gilt portrait of the risen Saviour. On a basement of verde antique over the altar are ranged six massive gilt bronze candlesticks, of elegant model, presented, as the inscription on each records, in fulfilment of a vow, and in gratitude for the self-devotion of the Society in Rome during the destructive cholera of 1838, an heroic self-devotion of which the author was a constant witness. On the marble pediment, above the candlesticks, are two small angels, bearing



each a chandelier; and in the little tympanum, between them, is the motto of the Society in raised gilt bronze letters, **AD MAJOREM DEI GLORIAM**. The plinth running along the floor, at either side of the altar, is of *bianco e nero*; the lower and upper cornices of the zoccles are of *giallo antico*; and the zoccles and pedestals of the large lateral groups are cased in flowered alabaster. The pedestals of the columns are of *verde antique*, enriched with reliefs of gilt bronze, of which the first to the left represents a conflagration extinguished by the intercession of the saint, modeled by Fremin, and cast by G. Pesarone; the second, a possessed person exorcised by him, modeled by Rossi, and cast by Luduvisi; the third, a nun restored by him instantaneously to perfect health, modeled and cast by F. Reiff; and on the opposite pedestal, is S. Philip Neri meeting the saint, and observing his head encircled with a glory, modeled by Nuvolone, and cast by Brogi; next, the blind restored to sight and the dead to life by the oil of the lamp burning before his tomb, modeled by Fremin, and cast by Ant. Cordieri; and the third is the liberation of Christian slaves through his intercession, modeled by Monnot, and cast by T. Germani. In the centre, over the altar, is a larger relief, also in gilt bronze, representing the apparition of S. Peter to S. Ignatius, after he had been wounded at Pampeluna, modeled and cast by L. Merlini. The four fluted columns, that decorate the altar, have their plinths, their tori and their composite capitals of gilt bronze, and are incrustured with *lapislazzuli*, ribbed, between the flutings, with gilt bronze; their corresponding pilasters are of *bianco e nero*, with bases and capitals of gilt

bronze ; and the pediment of the altar is of verde antique. The painting between the columns , representing the Saint in glory and the four quarters of the globe , is by Father Pozzi ; and its frame is of gilt bronze. When removed it discloses a large niche , incrustcd with alabaster , ladirazzuli , jasper and gilt bronze , within which , as in a superb shrine , stands the statue of the Saint on a superb pedestal of alabaster , lapislazzuli and gilt bronze ; and beside the pedestal are two angels with cornucopiae , sustaining a scroll , on which is inscribed the motto of the Society , *ad majorem Dei gloriam*. The former statue had been of solid silver , modeled by Le Gros , and cast by Luduvisi ; but it was melted down in the time of the French ; and to it has succeeded the present one in gess , said to be modeled by Canova , and silvered over , with the vestment , however , of solid silver. Above the niche are two marble angels , bearing the monogram of the name of Jesus in rock crystal , on a shield of lapislazzuli. In the tympanum is a group of the B. Trinity in statuary marble , enthroned on clouds , and encircled with rays of glory , represented by gilt bronze. The Eternal Father is by B. Luduvisi : the Holy Ghost and the angel supporting the globe of lapislazzuli are by the same sculptor ; and the Redeemer , holding in his hand a gilt bronze cross , is by Lorenzo Ottoni. The globe of lapislazzuli is not , as is sometimes erroneously supposed , a solid mass of lapislazzuli , but is only incrustcd with that precious material , which is never found in such large masses as the globe. On the pedestal to the left of the altar is a group of Christianity crushing idolatry , by Teudon. Christianity is represented under

the form of a dignified matron, holding in her right hand a chalice and paten, and pressing with her left foot the neck of the monster: beneath her is a suppliant Eastern prince, recommended to her protection by an angel; and beneath both is the ghastly form of Idolatry, striving to withdraw him from his profered allegiance. and writhing in an agony of rage and despair. Above this group is another representing S. Ignatius, receiving the approbation of the Society from Paul III., by Angelo Rossi. On the pedestal to the right of the altar is a group of Faith in the form of an indignant matron, with a cross in the left hand, and a thunderbolt in the right, fulminating heresy and schism, while an angel to the left is in the act of destroying their poisoned productions, by Peter Le Gros; and above it is a group in relief of the Canonization of S. Ignatius, by B. Cametti. The frieze running round beneath the cornice is of alabaster and gilt bronze—We have now reached the cornice of the chapel, above which are half figures in plaster, consisting of angels bearing emblems of the Church. To the right of the window is a relief, representing S. Ignatius writing his exercises in the grotto of Manresa; to the left is the same Saint inditing the constitutions of the Society; over the organ is a relief of the Saint in ecstasy; over the choir is the liberation by him of a possessed person; and in the centre is a fresco representing the Saint in glory, by Baciccio.

Next to the chapel of S. Ignatius is the side entrance of the church, over the inner door of which is a painting of the Annunciation; and over the opposite door is another of the Nativity of our Lord, both by obscure hands. In the chapel next to the side en-

Side chapels to the left in the nave; chapel of the B. Trinity.



trance, the B. Trinity over the altar, with the Patriarchs, Prophets, Apostles, Confessors, Virgins and Martyrs, is an admirable painting by Bassano, much praised by Baglioni; the Baptism of Christ, to the right, is by Salimbeni; and the Transfiguration to the left is by Alberti. Abraham adoring the three angels in the lunette to the right; the Creation of the angels in that to the left; the Creation of man and beasts on the ceiling; and the angels on the spandrils, with scrolls inscribed with the Divine attributes of Immutability, Eternity, Immensity, Veracity, Goodness, Providence, Mercy, Justice, Omnipotence, Wisdom and Love, are all by Father Fiammeri S. J. The two columns that adorn the altar are of corallina, with gilt bases and capitals; and the front of the altar consists of jasper, verde antique and nero antico.

Chapel of  
the Nati-  
vity.

Over the altar of the second chapel is S. Charles Borromeo with the Virgin and Child, by Romanelli. The Adoration of the Magi to the right, with the angels above appearing to the shepherds; the Presentation to the left, with the Slaughter of the Innocents above; the Prophets Isaias, David, Habacuc and Zacchary, in the four spandrils; and the glory on the ceiling are all by Pomarancie. The two columns that adorn the altar are of Sicilian jasper; and the front of the altar consists of Sicilian jasper, verde antique and nero antico. In the niche to the left of the altar is a statue of Justice, by Cosimo Fancelli; in that to the right is another of Fortitude, by his brother Giacomo; and the Temperance and Prudence, in the two others, are by Guidi. Of the four busts three are of male members of the Casa Cerri; and one is a female bust of the casa Martinelli. The next chapel, which is sacred to S. Francis. Borgia, is adorned

Chapels  
of S. Francis  
Borgia.

with two columns of giallo antico; and over the altar is a painting of S. Francis Borgia, in the act of adoring the B. Sacrament, by Father Pozzi. The Conversion of S. Paul, to the right, with his martyrdom over it, and Clarity and the Church at its sides; and to the left, S. Peter causing water to issue forth, in the Mamertine prison, for the baptism of converts, together with his martyrdom above, and Faith and Hope at the sides, are by Mola, who also painted, in the four ovals, the four Theological Virtues of Prudence, Justice, Temperance and Fortitude, and, on the ceiling, the Descent of the Holy Ghost on the Apostles, all eulogised by Passeri.

The annexed professed house of the Fathers of the Society of Jesus, in which the General resides, was erected by Card. Edward Farnese, after the design of Rainaldi, and is, like the church, one of the best specimens of brick masonry in modern Rome. In it is still shown the apartment of S. Ignatius, now converted into chapels, in which he passed to the happiness of the Saints, and which contains several interesting memorials of holy men, portraits, autographs etc.; and over the door of the apartment are inscriptions recording that S. Ignatius died here; that here he had been visited by S. Philip Neri; that here died S. Francis Borgia; that S. Charles Borromeo said Mass in the chapel; and that in it SS. Aloysius and Stanislas aggregated themselves to the Society, and S. Francis de Sales often knelt in prayer. The corridor outside the apartment is the famous perspective gallery of Father Pozzi, who, as Lanzi observes, eminently excelled in that department of the pictorial art. In the professed house

The professed house; apartment of S. Ignatius, perspective gallery of Father Pozzi.

are now also located the German students, who formerly resided in the Apollinare (a); and in it assemble the following Congregations, viz. The Congregation of the Nobles, instituted in 1593; the Congregation of the Merchants, instituted in 1596; and two Congregations of artists, instituted in 1595 and 1751. Of the numerous splendid functions that take place annually in the church, the following are among the most imposing, the Quarant' ore on the three last days of Carnival, on the last of which the Senate and Sacred College attend; the feast of S. Ignatius on the 29th of July; and the Te Deum, on the last day of the year, when the Pope generally attends.

Eminent members of the Society, who dwelt in the casa professa.

Within the walls of the casa professa resided S. Ignatius, the great founder and legislator of the Society of Jesus, especially raised by God to stay the progress of innovation, and to give to the Christian world an intellectual and moral impulse, that must be coeval with the continuance of the Society; S. Francis Xavier, the great Apostle of the Indies; Father Jago Laynez, one of the ten companions and the immediate successor of S. Ignatius, and its first great theologian, whose profound knowledge and luminous argumentation won the silent admiration of all that was eminent for rank and learning at the Council of Trent; S. Francis Borgia, the favourite kinsman of Charles V., who renounced his princely fortune, illustrious house, and all that endears and hallows home to embrace the Society, of which he became the third General; Card. Bellarmine, not less eminent for his virtues than his learning; the celebrated Acquaviva, fifth General of the Society, etc.

(a) See Index, Apollinari.



The circumstance, which decided Borgia's determination to abandon the world, conveys a deep and affecting moral, which may form no inappropriate episode to the preceding hasty sketch. Isabella, the queen consort of Charles V., had died; and her body could not be laid in the sepulchre of the kings of Spain, till, amidst the funeral rites, some grandee of the highest rank had been enabled by inspection to depose to her identity. For this purpose Borgia, then Marquis of Lombay, attended her corpse to Granada, where she was to be interred. On the arrival of the funeral pomp at Granada the soldered coffin was opened before the magistrates of the city, the cerements removed, and Borgia, to whom every lineament of that once beautiful countenance was familiar, advanced and reverently raised the covering, when that brow, so lately encircled with the diadem of empire, that countenance so beautiful, so benign presented nought but the hideous triumph of death and sin, the foul debasement of the loveliest form that, but a few days before, graced earth's proudest throne. Borgia turned with horror from the loathsome and appalling spectacle, and from that moment resolved, in the event of surviving his consort Eleonora, to end his days in the religious state. He at once forsook the court; and on the lamented death of the virtuous Eleonora, Francis, then Duke of Gandia, having married his eldest son and made provision for his other children, was finally received in Rome by S. Ignatius at the Casa professa, within the walls of which his weariest spirit found at length that repose, which earthly grandeur had been unable to bestow.

Church of  
S. Ignatius,  
his-  
tory of.

**S. IGNATIUS.** This splendid church, which is annexed to the Roman college, is situate in a piazza, to which it gives its name; and its plan was formed, by Father Pozzi, from two designs presented by Domenichino. Its first stone was laid, in 1626, by Card. Lodoviso Ludovisi, nephew of Gregory XV., by whom the titular Saint was canonized; and the work was continued after the death of the Cardinal, who left 200, 000 scudi or 44, 444 pounds St. for that purpose, and was finished in 1685. In digging its foundations were found remains of the aqueduct of Agrippa, which terminated here, and also of the Septa, together with a statue of Minerva. Its front, which was erected by Algardi, by means of a bequest of Prince Ludovisi, who had been Viceroy of Sardinia, is entirely built of travertin; and has two orders of columns and pilasters, Corinthian and composite, surmounted by a pediment and metallic cross; and, although presenting the usual defects of its time, it is very imposing.

chapels to  
the right.

The interior, which is 240 feet 6 inches in length by 146 feet in breadth, is in form of a Latin cross, the nave of which is separated from the aisle by large pillars decorated with Ionic pilasters, and by arcades sustained by Ionic columns. Over the altar of the first chapel in the right aisle is a painting of S. Stanislas Kostka, with S. John Francis Regis, before the Madonna, by Father Pozzi S. J.; and the chapel is further adorned with two columns of giallo antico and other marbles. The next chapel is adorned with six columns incrusting with Sicilian jasper; and its altar is decorated with two columns cased in verde antique. The altar-piece, representing the death of S. Joseph, is an excellent painting by the

Cav. Trevisani, who also painted the S. Aloysius Gonzaga, in the lunette to the right, receiving the Viaticum: the S. Lucia of Narni, in the opposite lunette, is by Gius. Chiari, a diligent painter; and the S. Joseph in glory, in the small cupola, is by Luigi Garzi. The third chapel is dedicated to S. Joachim; and his portrait, with that of the B. Virgin, before the Eternal Father above, is by Stefano Pozzi, a pupil of Maratta's. The large chapel in the transept is sacred to S. Aloysius Gonzaga, and was erected by the Lancellotti family after the design of Father Pozzi, who painted the Saint in glory on its ceiling. It is adorned with rich marbles, gilt bronzes and lapislazzuli; and although not exempt from the faults of its time, it is rich in material and elegant in execution. On the beautiful balustrade in front are two large marble angels, by Bernardino Luduvisi, and four small bronze angels bearing lamps. Beneath the altar, in a beautiful urn of lapislazzuli, reposes the body of the youthful Saint. At the sides of the altar rise two curious spiral columns, incrustated with verde antique, and enriched with gilt bronze; and to their pedestals of verde antique, with bases of giallo antico, are affixed the Lancellotti arms, of gilt bronze on a beautiful field of lapislazzuli. Above the altar is a large relief, in statuary marble, representing the Saint in glory, a much and deservedly admired production by Peter Le Gros, who also executed the two statues in plaister over the corners of the pediment. Perspective in statues is impossible; but here, as Sir Joshua Reynolds observes, we find that, in relief, it is feasible, for the group rises gradually from the ground until it imperceptibly emerges into high relief. This spacious chapel is



further adorned with four columns, cased in Sicilian jasper. At the extremity of this aisle is the massive monument of Gregory XV., a great benefactor of this church, erected by Le Gros, who executed the seated statue of the Pope, and the two statues beneath of Faith and Charity. The two Fames are by Monnot; and the four statues in the niches, of Prudence to the right, Justice to the left, Temperance opposite Prudence, and Fortitude opposite Justice, are by Rusconi. The half bust, in the medallion over the porphyry urn, in front of the monument, is that of Card. Ludovisi, nephew to the Pope, who died, in 1623, aged 37 years.

The tribune; the sacristy.

The tribune comes next; and over the high altar is a painting, representing the vision of S. Ignatius at La Storta, when he received an assurance of the Divine protection, in the words inscribed on the medallion over the painting: *Ego vobis Romae propitius ero*. To the right is a painting of S. Ignatius, admitting into the Society S. Francis Borgia; to the left the same Saint sending S. Francis Xavier to the Indies; in the upper part of the tribune is S. Ignatius in glory; and between the two lateral windows is S. Ignatius favoured with a vision by S. Peter, after having been wounded at Pampeluna, all by Father Pozzi, who also painted the fictitious cupola in perspective, of which not a lineament is now discernible. In the two spandrels on the tribune side are Judith with the head of Holophernes, and David with that of Goliath; and in the two opposite are Jael piercing the head of Sisara with a nail, and Sampson destroying the Philistines with the jaw-bone of an ass, all by Father Pozzi. In the centre, immediately opposite the high altar, is a small horizontal slab on the floor, recording

that beneath repose the remains of the Ven. John Berchmans of Flanders S. J., whose process of canonization is now proceeding in Rome. The great chapel of the tribune is adorned with four columns incrustured with Sicilian jasper. In the passage hence to the sacristy is the model of the statue of S. Ignatius in S. Peter's, by Rusconi; and in the four niches are statues of Faith, by Giorgione; of Hope, by Lavaggi; of Charity, by Nuvolone; and of Religion, by Rainaldi. The sacristy is well furnished with a sacred wardrobe. In the centre of its ceiling is S. Ignatius saying Mass, when a globe of light was seen to settle resplendent on his head; over the altar is a portrait of the Saint; in the large lunette above the altar is the Flight into Egypt; and in the opposite one is the Annunciation, with Adam and Eve at its sides, all by Father Kaher of Flanders S. J., who also painted, in the lunettes opposite the windows, S. Ignatius discerning the Lord in the Host, while hearing Mass; an Apparition of the B. Virgin to the same Saint; and S. Ignatius exorcising a possessed person, over the sacristy door.

At the extremity of the transept, opposite the altar of S. Aloysius, is a similar altar also designed by Father Pozzi; and, although disfigured by considerable architectural anomalies but too prevalent in Rome in the XVII. century, it evinces no ordinary powers of invention and execution. The relief of the Annunciation, over the altar, is by Philip Valle; the angels, on the capricious pediment, are by Pietro Bracci; and the Assumption, on the ceiling, is by Luigi Mazzanti, who also executed the Nativity to the left, and the Purification to the right, of the window. Its balaustrade is adorned with angels, similar

Chapels to  
the left.

to those opposite, of which those in marble are by Pietro Bracci; and the chapel is also, like the opposite one, adorned with two spiral columns, cased in verde antique, and four in Sicilian jasper. The next chapel is that of the Crucifixion, which is adorned with two columns of giallo antico. In the centre over the altar is a large crucifix, surrounded by numerous relics; and beneath repose the bodies of nine Saints. The two next chapels remain unfinished. Over the altar next to that of the Crucifixion is a painting of S. Francis Xavier and S. Francis Borgia, ascribed to Father Kaher; and over the altar of the next chapel, which is adorned with two columns of giallo antico, is a painting, by the same, of S. Gregory the Great and S. Gregory Thaumaturgus. The ceiling of the spacious and lofty nave claims attention, and cannot fail to excite admiration. It is all painted in fresco by the same Father Pozzi; and presents a poem in painting. Its subject is S. Ignatius in glory, sending his disciples to preach the Gospel to the four quarters of the globe. Immediately adjoining the cupola are angels bearing the words, *Ignem veni mittere in terram*; and at the opposite extremity is the continuation of the text, *Et quid volo nisi ut accendatur?* Between the two windows to the left, next the dome, is Europe; opposite is Asia; between the two next windows to the right is Africa; opposite is America, all easily distinguished by their peculiar characteristics; and in the centre is S. Ignatius, in glory, sending, as we said, his intrepid sons throughout the vast regions of the globe, to diffuse the light of the Gospel. This production alone, as Lanzi observes, were sufficient to immortalize its author, exhibiting as it does ori-



originality of invention, mellowness of tint, and pictorial fire, qualities, adds Lanzi, for which its author was eulogised by Maratta and Ciro Ferri (*a*)—The feast of S. Aloysius Gonzaga occurs on the 21st of June, and that of S. Ignatius on the 31st of July The annual premiation of the students of the annexed Roman College takes place in this church between the 1st and the 8th of Sept., on which occasion a Card. presides.

**S. JOHN CALYBITE.** This small, beautiful church is attached to the hospital of the Benfratelli, on the island of the Tiber; was rebuilt in 1640, when the body of the Saint was found, and deposited under the high altar; and was repaired and decorated, as it now stands, in 1741. The original church was erected, in the ninth century, by Pope Formosus, from which circumstance Du Cange infers that the body of the Saint was conveyed from Constantinople before the time of the Iconoclast heresy, broached in 706 (*b*). The Saint was the son of Eutropius, a rich nobleman in Constantinople, who secretly left home to become a monk among the Acaemetes; and returning after six years, disguised as a beggar, he subsisted on the charity of his parents, in a hut near their house, whence he was called the Calybite (*c*). He made himself known to his mother, in his last illness, in 450; was buried, according to his request, beneath his hut; and his parents erected a stately church over his tomb. This church and hospital are in the hands of the hospitallers of the Order of S. John of God.

Church of  
S. John  
Calybite.

(*a*) *Storia Pittorica*, scuola Romana, epoca quinta, p. 297, 298, T. II. Milan. See also Tiraboschi *Storia* etc. Vol. IV. lib. III. c. 5. (*b*) *Constantinop. Christian*, l. IV. c. 6., n. 51. (*c*) From *Καλύβη*, a cottage or hut.

Descrip-  
tion of.

The floor of the church consists principally of coloured marbles, in square compartments: its walls are decorated with Corinthian pilasters, surmounted with gilt capitals; and on its ceiling is a painting of S. John Calybite, crowned in glory by the B. Virgin in presence of S. John the Evangelist, by Corrado Giacchino. Over the first altar to the right is a Madonna; beneath which is a small oval painting of souls in Purgatory; and opposite is the altar of the Crucifixion. Over the second altar to the right is the death of S. John Calybite, by Gio. Bat. Lenardi; and over the opposite altar is S. Antony Abbot in contemplation, by Corrado Giacchino, who also painted, to the right of the great altar, the death of the martyrs, whose bodies repose beneath the great altar; the martyrdom on the opposite side; and the B. Trinity in the oval above. Over the great altar is a painting of the B. Virgin, consigning the Infant Saviour to the Titular Saint, by Andrea Gereroli, called *il Sabinese*—The festival of S. John Calybite occurs on the 15th of January.

SS. JOHN AND PAUL; See vol. I. p. 523.

S. Joseph  
at the  
Lungara.

S. JOSEPH AT THE LUNGARA. This small church, situate in the Lungara, belongs to the Congregation of secular priests called *Pii Operarii*, whose principal object is to conduct pious missions, when invited by the proper Ecclesiastical authorities. It was erected, in 1732, by the architect G. L. Rusconi Sassi. In the oval over the door of the sacristy is a Holy Family, by Mariano Rossi, a Sicilian, who also painted the opposite one of S. Joseph and the B. Virgin instructing the Redeemer. On the altar to the right is a good Deposition from the Cross, by Ricciolini; and over the opposite altar is S. Joachim,

S. Anne and the B. Virgin, by the Cav. Pesce. In the adjoining oval to the left is the marriage of S. Joseph and the B. Virgin; and in that to the right is the death of S. Joseph, both by the same Rossi. Over the great altar is the Angel admonishing S. Joseph in sleep, by Filippo Frigiotti, who also painted the slaughter of the Innocents to the right, the Adoration of the Magi, to the left, and the half-figures of the Redeemer and his Apostles, on the front of the orchestra—The feast of S. Joseph occurs on the 19th of March.

S. LAURENCE IN BORGO or IN PISCIBUS. It is situate in the Borgo, as its name indicates, to the left on entering the piaazza Rusticucci, opposite S. Peter's, and has been called *in piscibus* from a fish market said to have existed near it, or, according to others, from a wealthy family called *Pesce*, said to have resided in its vicinity. It is supposed to stand on the site of the convent erected by S. Galla, as Gregory the Great records in the fourth book of his Dialogues, *apud beati Petri Apostoli ecclesiam*; and in which that sainted noble Lady was interred. The church is of very ancient origin; and was rebuilt, in 1659, by the Cesi family, dukes of Acquasparta, who employed Franc. Massari as its architect, and presented it to its present proprietors, Fathers of the Congregation of the Pious Schools, who have converted the annexed monastery into their noviciate.

S. Laurence in Borgo.

It is preceded by a long vestibule and a small atrium; and its interior is divided into a nave and two aisles by twelve ancient columns, of which eleven are of marmo bigio, and one of granite. The painting of S. Anne, S. Joachim and the B. Virgin, over

Description of.



the altar of the first chapel to the right, is by Pietro Nelli, who also painted the S. Joachim and S. Anne, to the left, instructing the B. Virgin; and the birth of the B. Virgin, to the right, is by Calandrucci, who also painted the Eternal Father on the ceiling. Over the altar of the next chapel is the portrait of S. Joseph Calasanctius, the Institutor of the Congregation of the Pious Schools: to the right is the same Saint, with S. Charles Borromeo; and, to the left, the death of the sainted Founder. Over the altar of the next chapel is a masterly but unfinished painting of the martyrdom of S. Laurence, by G. Brandi; and the lateral paintings of the Baptist, to the left, and S. Sebastian, to the right, are by Nelli. The great altar is adorned with two columns of oriental agate: the marriage of the B. Virgin and S. Joseph, over the altar, is a good painting by Niccolo Berrettoni, a scholar of Maratta's; and the Nativity, to the left, the Adoration of the Magi, to the right, the angel awakening Joseph, in the lunette to the right, and the death of S. Joseph in that to the left, together with the Annunciation, outside over the arch, are all by Michelangelo Ricciolini. Over the altar of the first chapel to the left of the great altar is the Madonna della Salute, painted in oil on the wall; and the two sainted bishops, at the sides, are by Cordieri. The marble Crucifix over the next altar is by Gio. Fiammingo; and the S. Nicholas of Bari, over the altar of the last chapel, is by Ricciolini, who also executed the paintings above the cornice, around the church, illustrative of the life of S. Laurence—The feast occurs on the 10th of August.

S. LAURENCE IN LUCINA, See vol. I. p. 525.

**S. MACUTO.** This small edifice serves as the private chapel of the Noble college, and is open to the Public only once a year, the fifteenth of November, the feast of the titular Saint. Over the altar to the right is a S. Joseph; over that to the left, the Sacred Heart, with S. Aloysius Gonzaga and S. John Nepomucene; and over the great altar is S. Macuto in prayer before the Madonna, all by Michelangelo Cerruti, a good painter of the XVIII. century.

**S. MARCELLUS**, See vol. I. p. 530.

**S. MARIA IN ACQUIRO**, See vol. II. p. 19.

**S. MARIA IN CAMPITELLI**, See vol. II. p. 27.

**S. MARIA DELLA LUCE**, See vol. II. p. 61.

**S. MARIA MADDALENA**, See vol. II. p. 62.

**S. MARIA IN MONTERONE.** This small church, which belongs to the Congregation of S. Alfonso Li-  
guori, is situate in the via Monterone, at this side of S. Andrea della Valle; and is said to have been erected by the Monterone family of Sienna. In the XVIII. century it passed from the Order for the redemption of slaves into the hands of its present proprietors. It is divided into a small nave and two small aisles, by eight ancient Ionic columns, sustaining arcades; and has seven altars, the paintings over which are unworthy of particular notice.

**S. MARIA DE' MONTI**, See vol. II. p. 66.

**S. MARIA IN MONTICELLI**, See vol. II. p. 68.

**S. MARIA IN TRIVIO.** This small church, which belongs to the Regular Minor Clerks of S. Francis Caracciolo, is situate near the fountain of Trevi, and takes its name, as does the fountain, from the convergency of three ancient streets in its vicinity. According to an inscription over the two lower windows of its front, it had been originally erected by Bel-

S. Maria  
in Mon-  
terone.

S. Maria  
in Trivio-

sarius, and was rebuilt, in 1673, by the Ministers of the sick. It had been a parish-church until Gregory XIII. gave it to the Crociferi, who wore a silver cross on the right breast; and, on their suppression by Innocent X., it passed to the Crociferi, Ministers of the sick, who wear a red cloth cross to the left on their habit and mantle, and who recently exchanged it with its present occupants for the church of SS. Vincent and Anastasius. Its architect was Giacomo della Porta, who, although brought up in the school of Michelangelo, loved capricious decoration, as is evinced by the front and interior.

Descrip-  
tion of.

The church consists of a single nave: over the first altar to the right is a S. Francis Caracciolo, which, with the lateral paintings relating to the B. Virgin, was executed by G. F. Bolognese. Over the second altar is a S. Camillus de Lellis, Founder of the Crociferi, by Gaspar Serenarai of Sicily, a scholar of Conca's; and on the altar is a portrait of S. Francis of Paola by the Father of the present Agricola. The third painting at this side is a Crucifixion with the B. Virgin, S. John and Mary Magdalen, by the same G. F. Bolognese. Over the great altar is an ancient Madonna; and its two lateral paintings of a Pope and King are by the younger Palma. Over the lateral altar, next the tribune, is the Baptism of our Saviour, of the school of Palma, as are also the lateral paintings relating to the Baptist; and the altar is further decorated with two small columns of verde antique. Over the last altar is Magdalen communicated by angels, by L. Scaramuccia of Perugia. The ceiling is painted by A. Gherardi of Rieti, a painter of little merit. The first painting in the centre is the marriage of the B. Virgin: to its left is the Visitation; and to its



right, the Nativity. The second central painting is the Assumption: to its right is the Flight into Egypt; and to its left is Christ disputing with the Doctors. The third central painting is the Circumcision; to the right of which is the Adoration of the Magi; and to the left the adoration of the Shepherds.

**S. MARIA IN VALLICELLA**, See Chiesa Nuova.

**S. MARIA IN VIA**, See vol. I. p. 588.

**SS. NEREUS, ACHILLEUS AND DOMITILLA**

See vol. I. p. 606.

**S. PANTALEO**. This small church stands on the **S. Pantaleo**. via Papale, at this side of the Braschi palace, and was erected by Honorius III. in the XIII. century. It had been a parish church; but was transferred, in 1621, to the Congregation of the Pious Schools. Its present front was erected, in, 1806, by Duke Gio. Torlonia, after the design of Valadier. The first altar to the right is that of the Crucifixion; and over the second altar is the death of S. Joseph. The great altar is adorned with four columns, two pilasters, and two antae of porta santa, and with a large relief, in plaister, representing S. Joseph Calas Sanctus, the Founder of the Congregation, presenting some children to the B. Virgin, by Domenico della Porta; and in the porphyry urn beneath the altar reposes the body of the titular Saint, who had been physician to the emperor Galerius Maximianus, and suffered martyrdom in the persecution of Dioclesian. To the left, in the passage hence towards the sacristy, is affixed to the wall the monumental inscription of Laodomia, daughter of Gio. Bracolone, who, with twelve other Italians, fought and defeated as many Frenchmen, at the siege of Barletta in the kingdom of Naples, in 1503, a combat celebrated by the Latin Muse of Vida. Over

the altar of the chapel to the left of the tribune is a good painting of S. Pantaleo, restoring sight to a blind man and life to a child, by the Cav. Mattia Preti, called Calabrese; and the S. Anne and S. Joachim, over the altar of the next chapel, is by Bart. Bosi. Over the holy-water-font, at this side of the door, is the monument of Alphonso Borelli of Naples, who retired into the adjoining convent, when advanced in years, to become teacher of Mathematics in the annexed schools, and died, in 1680, aged 75 years, having written a curious work on the motion of animals. On the ceiling is a painting of the Assumption, ascribed by some to Father Pozzi, by others to his scholars. In the convent is the room of the sainted Founder, now converted into a chapel; and some relics of the Saint, with several objects that belonged to him, are there exposed to the veneration of the faithful on the 27th of August, the day of his festival—The feast of S. Pantaleo occurs on the 27th of July.

S. PETER IN VINCULIS, Sec vol. I. p. 623.

S. Saba.

S. SABA. This small ancient church, which had been one of the twenty abbeys of Rome, stands on the false Aventine, and is reached by the road that runs by S. Balbina, and also by that which crosses the Aventine, passing by the church of S. Prisca. It is sacred to S. Sabas, one of the most renowned of the monks of Palestine in the VI. century, and belonged to the monks of S. Basil, from whom it was transferred by Gregory XIII., in the XVI. century, to the German college of the Apollinari, under the direction of the Jesuits. It is preceded by a porch, an area and a portico; and at the left, extremity of the portico is a large ancient sarcophagus, without

an inscription. Affixed to the right wall, on entering the church, is an inscription, in Gothic characters, recording the reerection of the convent in 1320 by John, abbot of S. Saba. The interior is divided into a nave and two aisles by fourteen ancient columns, some of granite and some of marble. The oil paintings affixed to the walls and the frescos in the tribune are unworthy of particular notice—The church is open to the Public on the 6th of December, the feast of the titular Saint.

**S. SALVATORE IN CAMPO.** This little church is situate in a piazza of the same name near the Monte di Pietà, and was built in the XVII century after the design of F. Paparelli. It is officiated by a Congregation of Secular Priests founded by the Canonico del Bufalo, who act as Missionaries, without having made religious vows, and reside in the annexed house.

S. Salvatore in Campo.

**S. STEFANO ROTONDO,** See vol. I. p. 642.

**S. SYLVESTER ON THE QUIRINAL.** It stands on the piazza of the Quirinal, nearly opposite the Rospigliosi palace; and had been a parochial church in the XVI. century, having then belonged to the Dominicans, from whom it passed into the hands of the Minor Conventuals of the SS. Apostoli, and from them to the Theatins, by whom it was much improved under Gregory XIII. In the year 1700 it was given to the Missionaries of the Congregation of S. Paul, who still retain it, and have converted the annexed convent into their noviciate.

S. Sylvester on the Quirinal.

Two flights of steps lead up to its entrance; and its interior is in form of a Latin cross. On entering we meet to the right the monument of P. Farinaccio, a writer on criminal law, who died in 1618. Over the altar of the first chapel to the right is

Entrance and chapels to the right.



the baptism of Constantine by S. Sylvester, by A. Nucci. The S. Francis Xavier and S. Francis Borgia, over the altar of the next chapel, is by a modern hand, as is also the S. Francis Borgia, to the right, horror-struck at the altered appearance of the deceased empress Isabella of Spain; and the death of S. Francis Xavier, to the left, is by Nucci. The painting of S. Pius V. and B. Card. Burale under the Madonna, in the next chapel, is by G. Gemignani; and the Birth of the B. Virgin, to the right, and her Presentation, to the left, are by Cesare Nebbia. The S. Cajetan and S. Andrew Avellino, over the altar at this extremity of the transept, is by Ant. Ricci (Barbalunga) of Messina, a pupil of Domenichino: to the right and left are portraits of Pius IV., receiving a Cardinal and some prelates, by some obscure painter.

The tribune;  
transept;  
and chapels to the  
left.

To the right, on entering the tribune, is the Redeemer disputing with the Doctors in the temple, by Biagio Belli; to the left is the B. Virgin with S. Cajetan, by Lazzaro Baldi; and the ceiling above them is painted by Giovanni Alberti. In the choir, to the rere of the altar, is a large painting of S. Sebastian, to the right, with S. Catharine of Sienna and S. Joseph in the lateral ovals; to the left is S. Bartholomew, with Magdalen and the Baptist in the lateral ovals; and at the extremity of the choir is S. Vincent of Paul, by a modern artist. The ceiling is by Father Zoccolini, a Theatin; and the figures in fresco are by G. Agellio of Sorrento. Over the door between the tribune and the chapel at the left extremity of the transept is the monumental inscription of Card. Ben- tivoglio, a distinguished literary character of the XVII. century. Over the altar of the next chapel is an As-

sumption on slate, by Scipio Pulzone of Gaeta. David, Judith, Esther and Solomon, on the ovals of the spandrels, are by Domenichino. Of the four statues of S. Joseph and S. John the Evangelist, next the altar, of Magdalen and Martha opposite, the Magdalen and S. John are by Algardi. The bust of Card. Bandini, over his monument, to the left, is by Finelli, a distinguished living sculptor. The Nativity, in the next chapel in the nave, is by M. Venusti, who also executed the Adoration of the Magi, to the left, and the Presentation to the right. The angel above, to the right, appearing to Joseph in sleep; the slaughter of the Innocents opposite, and the glory on the ceiling are by Raffaelino da Reggio. Over the altar of the next chapel is the Madonna del Rosario: the Saviour appearing to Magdalen, to the right, and the other to the left are by Polidoro and Maturino da Caravaggio, as are the beautiful landscapes. The Crucifixion over the altar of the next chapel is a copy from that of Guido; which, with the Flagellation to the left, the Redeemer fallen under his cross to the right, and the others are by an unknown hand. The lateral paintings between the windows of the nave are by Stefano Pozzi—The procession of Cardinals, after their nine days retreat, usually proceeds from this church to the contiguous palace of the Quirinal, to enter into Conclave in order to choose the new Pontiff—The feast of the titular Saint of the church occurs on the 31st of December.

**SS. TRINITA' DELLA MISSIONE.** This church is situate on the ground floor of the Mission-house on Montecitorio, and was erected with the annexed convent, about the year 1642, by the Duchess of Anguillon. The church was rebuilt, in the XVIII.

SS. Tri-  
nità della  
Missione

century, by Card. Lanfredini after the design of Father della Torre, one of the priests of the Mission. Its interior consists of a nave and two aisles, divided by pillars and arcades. The S. Francis of Sales and S. Francis Chantal, over the altar of the first chapel in the right aisle, is by Mons. Vien: the Holy Family, over the altar of the next chapel, is by Boltari; and the Conversion of S. Paul, over that of the third, is by S. Monosilio. The Holy Trinity over the great altar is by Conca; David offering sacrifice to disarm the exterminating angel, to the right, and Abraham meeting Melchisedech, to the left, are by A. Milani. In the four niches are ill-executed statues, in plaster, of the four Evangelists. The Assumption, over the altar of the chapel to the left of the tribune, is by Monosilio; the S. Vincent of Paul in the act of preaching, over that of the second, is by Milani; and the S. Philip Neri and S. Charles, over that of the third, is by Perotti of Verona—The festival of the B. Trinity is celebrated here on the sunday after Pentecost.

SS. VINCENT AND ANASTASIUS AT TREVI,  
See vol. II. p. 79.

S. Vitalis. S. VITALIS. This church is situate in a street of the same name, which branches off the via del Quirinale to the right, on the way from the Quattro Fontane to the Viminal and S. Mary Major's; and is officiated by the Fathers of the Society of Jesus. It had been built by Innocent I., about the year 405, and dedicated to SS. Gervasius and Protasius, sons of S. Vitalis; and it is mentioned several times by Gregory the Great as a titular church (*a*). It was repaired, in 1475, by Sixtus IV.; and in 1595, it

(*a*) Registr. lib. IV. c. 88. IV. 22. XI. 2.



was united by Clement VIII. to the noviciate of the Jesuits, by whom it has been repaired and embellished.

It is preceded by a small covered portico, the walls of which are adorned with frescos representing the instruments of torture of the martyrs, by Father Fiammeri, who also painted the walls of the church. The four lateral altars are each adorned with two columns, sustaining an entablature and pediment; and those of the two first altars are marble, the other two, granite. The easel paintings over the four altars are unworthy of particular notice. The frescos on the side walls, representing various martyrdoms, have each the subject inscribed beneath; and the two next the tribune, representing the death of S. Vitalis, who suffered at Ravenna under Nero, are by Ciampelli. In the tribune Christ carrying his Cross, is by A. Commodo, who also painted the frescos beneath, and the S. Vitalis and his wife S. Valeria, with SS. Gervasius and Protasius, over the altar—The station of this church occurs on the 19th day of Lent, and the feast on the 28th of April.

Description of.

## CHAP. VI.

### CHURCHES OFFICIATED BY MONKS.

**SS. ALEXIUS AND BONIFACE,** See vol. II. p. 454.

**S. BASIL.** This plain little church is situate about S. Basil. halfway, to the right, in the street to which it gives its name, running from the piazza Barberini towards the via di Porta Pia, and is annexed to a small hospitium of Basilian monks of Grotta Ferrata. The

Procurator General of the Order resides in the annexed hospitium. Over the altar to the right is the death of S. Joseph; over that to the left is a painting of SS. Nilus and Bartholomew, presenting the plan of the convent at Grotta Ferrata to the B. Virgin; and over the great altar is a portrait of S. Basil, all by unknown hands.

S. BERNARD AT THE BATHS, See vol. I p. 481.

S. CARLO A' CATINARI, See vol. II. p. 52.

S. CALIXTUS, See vol. I. p. 483.

S. CROCE IN GERUSALEMME, See vol. I. p. 499.

S. FRANCESCA ROMANA. This monastic church of Olivetans is situate between the arch of Titus and the Basilic of Constantine, and is said to have been erected by S. Sylvester, on the spot where SS. Peter and Paul prayed that the imposture of Simon Magus may be exposed in presence of his patron Nero. It was repaired, in 705, by John VII., and subsequently by several Popes; but the present church was built by its actual occupants in 1615, after the design of Carlo Lombardo. Its portico, which is reached by two flights of steps, is externally Doric, and internally composite, an anomaly in architecture.

Chapels to the right. The interior is in form of a Latin cross; and its ceiling is richly carved and gilt. The first chapel to the right is the cemetery of the monks; and its paintings are wretchedly executed. The altarpiece of the second chapel, sacred to S. Benedict, representing a miracle of the Saint, is by Subleyras. The third chapel is dedicated to S. Francesca Romana; and is richly adorned with marbles, among which are two columns of persichino. In this chapel the door to the left leads down to the cemetery of the Nuns of Tor de' Specchi. Two flights of steps lead up from

the nave to the high altar and tribune; and between the two flights is the urn containing the body of S. Francesca Romana, with her portrait in fresco over it, attended by an angel. The enclosure around the urn is floored with coloured marbles, in the centre of which are the family arms of the Saint. Over her urn is a marble canopy sustained by columns of jasper; and on the same side, the enclosure is decorated with several beautiful gilt lamps, lighted over her shrine, which was erected by Bernini in 1648.

Having ascended the steps to the right we meet the descent into the subterranean chapel, in which, as is still seen below, the saint had been first interred; and over the altar beneath is her portrait in marble relief, executed by Bernini. Beyond the descending flight of steps are affixed to the wall two stones, on which S. Peter is said to have left the impressions of his knees, when praying for the exposure of Simon Magus, who is said to have fallen on the *via Sacra*, and died at Aricia. We next meet the monument erected to Gregory XI., a native of France, who recalled the residence of the Popes from Avignon to Rome, and whose entry into the latter city is represented by the relief. The Pontiff returned in 1377; died in 1378; and to his monument, erected in 1384, was added the relief, executed about the close of the XVI. century by Peter Paul Olivieri, by order of the Senate and People of Rome. At the two extremities of the tribune are two angels, bearing cornucopiae; and in its centre is the great altar, rich in marbles. The two frescos, at the sides of the altar, representing the death of SS. Peter and Paul, are by Canini. Over the altar is a Madonna brought from Troy, in 1100, by the Cav. Angelo

Subterranean chapel; tribune; chapter-room; and chapels to the left.



Frangipani; and above the Madonna are mosaics of the IX. century. The door beyond the tribune leads to the sacristy and monastery; and in the chapter-room is a beautiful painting of Paul III. and Card. Pole, by Pierin del Vaga. Over the entrance to the sacristy and monastery are two cinquecentos, one to the left painted by Sinibaldo Ibei, a pupil of Pietro Perugino, the other by an unknown hand, both much esteemed. The flight of steps here also lead down to the subterranean chapel. Having descended from the tribune to the nave, we meet to our right the chapel of B. Bernardo Tolomei, Founder of the Olivetan Order, whose portrait is by Father Pozzi S. J. Over the altar of the next chapel is S. Emidio, by P. Tedeschi, who has inscribed on it his name and the date 1797. The S. Gregory, over the altar of the next chapel, is by an unknown hand; and the last chapel, as is indicated by its altar-piece, is sacred to the Nativity—The festival of the titular Saint is celebrated here on the 9th of March, and is attended by the Sacred College.

S. Francis  
on Monte  
Mario.

**S. FRANCIS ON MONTE MARIO.** This small church is situate on the summit of Monte Mario, was erected by the Abbate Neri, a Jeromite monk, and made parochial, in the beginning of the XVIII. century, by Clement XI. It is officiated by the monks of S. Onofrio, several of whom reside in the annexed convent, and has been recently put into repair by order of Gregory XVI. Over the altar to the right is S. Jerom and S. Bernard, the latter embraced by our Lord from his cross; over that to the left is the B. Trinity; and over the great altar is S. Francis and B. Peter of Pisa before the Virgin and Child, all by obscure painters. The feast of S. Onofrio is

celebrated here on the 11th of June ; and that of S. Francis on the 4th of October.

S. GREGORY THE GREAT ON THE COELIAN,  
See vol. I. p. 514.

S. MARIA DEGLI ANGELI AT THE BATHS ,  
See vol. I. p. 335.

S. MARIA IN DOMNICA , See vol. II. p. 22.

S. MARIA DEL ROSARIO A MONTE MARIO. S. Maria  
del Rosa-  
rio, a  
Monte Ma-  
rio.  
This parish church is situate about two miles outside the porta Angelica, on Monte Mario, and was erected in the XVI. century by Gio. Vittorio de'Rosei, a distinguished scholar, who concealed his name under the anagram of *Giano Nicio Eritreo*. Having been abandoned by some secular clergy, by whom it had been officiated, it was transferred by Clement XI. to the Dominicans, to whom it still belongs. The church and adjoining convent have been recently put into repair by order of the reigning Pontiff, Gregory XVI., who also added, in 1838, the double flight of travertine steps by which it is reached, as is recorded by the inscription on the marble slab over the first landing. The interior of the church is elliptical, surmounted by a cupola, and decorated with pilasters of a corrupt Ionic. It is preceded by a small vestibule, above which is the choir ; over the altar of the chapel to the right of the vestibule is a large crucifix ; and over that of the opposite one is a good small painting of S. Vincent Ferreri, in the act of preaching. Over the altar of the next chapel to the right is a Guardian-angel in fresco, with the angels Gabriel to the right, and Michael to the left, three bad paintings. Over the opposite altar is the death of S. Joseph, with the marriage of the B. Virgin to the left and the Flight into Egypt to the right, the three by bad

hands. Over the next altar to the left are the Virgin and Child presenting beads to S. Dominic and S. Catharine of Sienna, with the Nativity to the left and the Assumption to the right, the two latter illexecuted, the first a painting of merit, as well in colouring as in composition, by Michelangelo Cerruti; and over the opposite altar is S. Dominic of Soriano with the same Saint, to the right, resuscitating Napoleon Orsini, and to the left, consigning Catholic and heretical books to the flames, which consume the latter only. Under the great altar reposes, in a glazed urn, the body of S. Columba, V. M., beheaded by the Moors in 853.

S. Niceola  
de' Cesarini.

S. NICCOLA DE' CESARINI. This small church of the Somaschi Fathers is situate in the piazza Cesarini; and had been a parochial church from the XVII. century, until suppressed by Leo XII. At the close of the XVII. century it passed into the hands of its present possessors, who occupy the adjoining house to the left. The first altar to the right is that of the Crucifixion; and the S. Biagio, over the second, is by A. Nucci. The S. Nicholas of Bari, over the great altar, is by Mark Benefial; and the portraits of SS. Peter and Paul, outside the chapel, are well executed by Benvenuto Garofalo, a scholar of Raphael's. Over the altar of a detached chapel, to the left of the tribune, is a painting of S. Liborius, by Benefial. Returning into the church, the first altar that meets us has over it a painting of S. Jerom Æmilian, by Mons. Troy; and over the next is a S. Charles Borromeo in prayer, by Nucci.

S. ONOFRIO, See vol. I. p. 607.

S. Prax-  
edes.

S. PRAXEDES. This ancient church, which belongs to the Benedictine monks of Vallombrosa, is



situate on the Esquiline, near S. Mary Major's, and existed in 499, as we learn from the council held in that year by Pope Symmachus, in the acts of which are mentioned its officiating priests, Caelius and Peter. The present church, however, was erected, in the IX. century, by Paschal I., who had the tribune and great arch decorated with mosaics; and its front and the adjoining monastery were erected by S. Charles Borromeo, its then Titular.

The church is preceded by a small porch, sustained by two granite columns, by an ascending portico, and by a small open area; and its interior is divided into a nave and two aisles by sixteen granite columns. Its tribune is reached by double stairs of rosso antico of rare value; and the great altar, erected in 1730 by Card. L. P. della Mirandola, is adorned with four porphyry columns, sustaining, in part, a conopy, on the four corners of which are four angels, by Rusconi. The two small balconies outside the tribune correspond with two reliquaries; and in that to the right are preserved the sponge used by S. Praxedes to collect the blood of the martyrs, and three thorns of the sacred Crown of our Lord. The two small lateral choirs of the tribune were erected by S. Charles Borromeo, and are sustained by six curiously chiseled columns of white marble, with fantastic foliage and capitals. The mosaic on the outer arch represents the Holy City of the Apocalypse, C. VII., with the Angels and Elect, by whom it is guarded; on the front of the inner arch is the mystic Lamb, adored by the twenty-four Elders; and in the interior of the tribune is the Saviour surrounded by several Saints, with the following inscription:

Description of;  
tribune  
and nave.

*Emicat aula pia variis decorata metallis ,  
 Praxedis Domino super aethra placent honores ,  
 Pontificis summi studio Paschalis alumni  
 Sedis apostolicae passim qui corpora condens ,  
 Plurima sanctorum subter haec moenia condens  
 Fretus ut his , limen mereatur adire polorum.*

In the tribune is also the portrait of Paschal I., with the church in his right hand and the mosaic around his head, and his name inscribed near him in mosaics. The oil painting of S. Praxedes beneath is by D. Muratori. Under the great altar is a small chapel, in which repose the remains of S. Praxedes, with other relics. The SS. Peter and Paul, at the sides of the outer arch, are by Bicchierai. The nave is adorned with paintings illustrative of the Passion, executed by order of Alexander de' Medici, afterwards Alexander XI. The prayer in the garden, to the left, next the tribune, and Christ carrying his Cross opposite, are by G. Cosci; as are also the angels at the sides, with the instruments of the Passion. The treason of Judas, which comes next, to the left, and the *Ecce homo*, opposite, are by Ciampelli; the Christ before Caiphas, to the left, is by Massei, and the Saviour crowned with thorns opposite is by Croce; and, finally, Christ before Pilate, to the left, and the Flagellation, to the right, are by Ciampelli. The frescos of the Apostles, on the pillars beneath, are by the same Cosci.

Chapels to  
 the right  
 of the great  
 entrance.

We begin our round of the chapels with the first to the right of the great entrance, over the altar of which is a painting of Card. S. Bernard, bishop of Parma, by Filippo Luzzi: on the wall to the right is the portrait of S. Petrigno; and on the opposite

one is the martyrdom of Card. Beccaria, by D. Pestrini. The dead Christ, over the next altar, is by G. de Vecchi: the Conception to the right, and the Adoration of the Magi to the left are by Ciro Ferri; and the Eternal Father, on the ceiling, is by G. Borgognone. The next chapel, called the chapel of the Column, was erected by Paschal I., as is recorded by a brief inscription over its entrance. The altar, opposite the entrance, is adorned with two small columns of Oriental alabaster; and in a small niche over it is an ancient mosaic of the Virgin and Child with SS. Praxedes and Prudentiana. In a small shrine to the right of the chapel is preserved the marble pillar, to which our Lord is said to have been roped. It measures 2 feet 3 inches in height, not including its circular pedestal, which is two inches high; its lower diameter is a foot and a half, its upper is only nine inches; and to its top was attached a ring, the perforation for which still remains, but which was exchanged with S. Lewis of France for the three thorns already mentioned. This pillar was brought to Rome from Jerusalem, in 1223, by Card. John Colonna, Apostolic Legate in the East in the pontificate of Honorius III. Opposite the side entrance of the chapel is the tomb of Card. Cetivo, bishop of Sabina, who died in 1442, and whose monument is a good cinquecento. On the pillar to the left, outside the chapel of the column, is the monument of bishop Santoni, whose bust is said to have been sculptured by Bernini, in his tenth year. The large chapel beyond the side door is that of the Crucifixion—We now cross to the opposite aisle, and observe over the door of the sacristy a Virgin and Child, in fresco, by Ciampelli. Over the altar of the sacristy is a Crucifixion by the same Ciampelli,



opposite which is the famous Flagellation, by Giulio Romano. In the sacristy are preserved the mitre and mosette of S. Charles Borromeo. The altar of the first chapel at this side is decorated with two porphyry columns; and the S. John Gualbert, over the altar, is by Borgognone. The Saviour carrying his Cross, over the altar of the next chapel, is by F. Zuccari; and the Resurrection, above the altar, the Assumption, opposite, the Ascension in the centre of the cieling, with the Sibyls and Prophets, are by the Cav. d'Arpino, as are also the SS. Peter and Paul at the sides of the altar. The S. Charles Borromeo, over the altar of the next chapel, is by S. Parrocel; and the same Saint in prayer; to the right, and in ecstasy, to the left, is by L. Stern. To the left is the episcopal chair of S. Charles; and, to the right, is the table on which he fed the poor. Over the altar of the next chapel is S. Peter, received into his house by S. Pudens; to the right is S. Agnes; and to the left the Baptist, all by G. Severoni. The stone affixed to the end wall; beyond this chapel, is said to have been the bed of S. Praxedes; and in the nave, directly opposite the great entrance, is the site of the well, to which SS. Praxedes and Pudentiana consigned the blood of the martyrs, which they piously collected by means of sponges. This church has been officiated since the XII. century by monks of Valombrosa of the Congregation of S. Benedict, instituted by S. John Gualbert. The feast of the titular Saint is celebrated here on the 21st of July; and its station occurs on monday in Holy Week.

S. Rumu-  
aldus.

S. ROMUALDUS. This little church of the Camaldolese monks is situate in the street of the same name, running between the piazza di Venezia and

the piazza de'SS. Apostoli, and was erected at the close of the XVI. century, together with the annexed little convent, in which resides the Procurator General of the Order. The S. Romuald now in the Vatican, by Andrea Sacchi, once adorned its altar; and to it has succeeded a good copy. Over the altar to the left is a Crucifixion; and over that to the right is a Visitation, by a modern hand—The festival of the Saint occurs on the 7th of February.

**S. STEFANO DEL CACCO.** This church of Syl-  
vestrine monks is situate in a small piazza of the  
same name, to the rere of the palazzo Altieri, and  
was erected in the middle ages. It was given, in  
the XVI. century, to its present occupants, by whom  
it was put into repair. Its interior is divided by twelve  
columns into a nave and two aisles. The Dead Christ,  
painted on the wall over the third altar in the right  
aisle, is by Pierin del Vaga. The martyrdom of S.  
Stephen, over the great altar, the S. Charles to  
the left and S. Francesca Romana to the right, together  
with the frescos above in the tribune, are by C.  
Consolano. The S. Nicholas of Bari, in the first  
lateral chapel beyond the Crucifixion, is by G. Odazzi.  
The S. Benedict, presenting S. Sylvester with the  
rule of his Order, in the next chapel, is of the  
de Vecchi school. The S. Charles Borromeo to the  
left, in the next chapel, and the opposite one to  
the right are by Baglioni. The annexed convent is  
occupied by two Sylvestrine monks, at whose death  
the Order becomes extinct—The feast of the titular  
Saint occurs on the 26th of December.

S. Stefano  
del Cacco.

## CHAP. IX.

## CHURCHES BELONGING TO FRIARS.

**S. ADRIAN**, See vol. II. p. 5.

**S. Andrew**  
on the  
Flaminian  
way.

**S. ANDREW ON THE FLAMINIAN WAY.** This graceful temple is situate about a mile outside the porta del Popolo, on the right hand, and is one of Vignola's best works. It was erected by Julius II., in memory of his having been liberated, when Cardinal, on the feast of S. Andrew, from the soldiery of Charles V., with the aid of Card. Colonna. The site he chose because it had been consecrated by the temporary deposition there of the head of S. Andrew, on occasion of its translation to Rome in 1462. In simplicity and regularity of plan this little edifice rivals the temples of ancient Rome, the Pantheon excepted; but its front is inelegant, perhaps because the attic is too high, and the niches too narrow for their height. Its front is adorned internally and externally with Corinthian pilasters; and its vaulted roof rises on three steps, resembling that of the Pantheon. It was repaired in 1828, and is succursal to S. Maria del Popolo—Its feast occurs on the 30th of November.

**S. ANDREA DELLE FRATTE**, vol. II. p. 45.

**SS. XII. APOSTOLI**, vol. I. p. 463.

**S. AUGUSTIN**, vol. I. p. 469.

**S. BARTHOLOMEW ON THE ISLAND**, vol. I. p. 478.

**S. Bona-**  
**venture** on  
the Pala-  
tine.

**S. BONAVENTURE ON THE PALATINE.** It stands on the site of the Imperial baths of the Palatine,



and was erected with the adjoining convent by Card. Barberini in 1675. It has been recently repaired by the Vice-treasurer, Card. Tosti. The pilasters that decorate its side-walls are of scajuola. The Crucifixion, over the first altar to the right, is by Benaschi, according to Titi; and the S. Paschal Baylon, with S. Diego and B. Salvatore, over the second, is by Calandrucci of Messina, according to his Biographer Pascoli. The high altar is adorned with two Corinthian columns of scajuola; and its altar-piece of the Conception is, according to Titi, by Filippo Micheli of Camerino. The Annunciation over the altar to the left, next the tribune, is ascribed to Benaschi, as is also the S. Michael overwhelming Satan, over the next altar. The church is officiated by Franciscans of the reform of S. Bonaventure, who reside in the annexed convent, the refectory of which is an ancient reservoir, once attached to the Imperial baths—The feast of the titular Saint occurs on the 14th of July, and that of S. Francis on the 4th of October.

S. CARLO ALLE QUATTRO FONTANE. This church, which is officiated by Spanish discalced Trinitarians, stands on the Quirinal at the Quattro Fontane, and was erected, in 1640, together with the annexed convent, after the design of Borromini. Its front is broken into so many concave and convex lines, with such a multiplicity of columns of all sorts and sizes, niches, statues etc., all in so small a compass, that, as Milizia justly observes, it is Borromini's worst delirium. The interior and cupola are elliptical, and not a little fantastic. The Crucifixion and lateral paintings, in the first chapel to the right, are by Giuseppe Milanese; and the S. Ursula, over the next altar, is by Gio. Domenico Cerrini. The

S. Charles  
at the  
Quattro  
Fontane.

B. Trinity with S. Charles Borromeo and other Saints, over the great altar, is by Mons. Mignard, a French artist, who also painted the Annunciation inside over the front door. The Virgin and Child, over the altar of the first chapel to the left of the great altar, is by Romanelli; and the B. John Baptist of the Conception in ecstasy, over the next lateral altar, is also by Cerrini. This church and the *original* convent adjoining are of the same circumference as each of the four great pillars, that sustain the dome of S. Peter's.

S. CLEMENT'S, See vol. I. p. 493.

S. CHRYSOGONUS, See vol. I. p. 490.

The Cappuchin church of the Conception; the nave.

**THE CAPPUCHIN CHURCH OF THE CONCEPTION.** This interesting church is situate on the Pincian, in the piazza of the same name, and was erected with the adjoining convent by Card. Barberini, a Cappuchin friar, brother of Urban VIII., after the design of Cassoní. Its interior consists of a nave with side chapels, and is adorned with simplicity and taste. To the right, on entering, is the portrait of B. Lorenzo da Brindisi; to the left, over the door of entrance, is a copy of Giotto's famous Navicella, made by Francesco Berretta, before Provenziale added to the original the fisherman and the figures in the air. The Assumption on the ceiling is by Loccetti. The Conception, over the great altar, is a copy, by Giovacchino Bombelli, from that of Lanfranc; the B. Lorenzo da Brindisi to the right, and B. Leonardo d'Offida, to the left, are by unknown hands. Behind the great altar reposes the body of S. Justin martyr. On the floor, in front of the tribune, is the monumental slab of Card. Barberini, a Cappuchin, inscribed, *Hic jacet pulvis, cinis et nihil*; and to

the left of the tribune is the tomb of Alexander Sobieski, son of John III. of Poland, who died in Rome in 1714, and whose tomb is by C. Rosconi, who is himself interred in the chapel of S. Antony.

Having seen the nave we now commence our round of the chapels with the first to the right, over the altar of which is the famous S. Michael of Guido; and on its left side-wall is Jesus of Nazareth, by Gherardo delle Notti. The Transfiguration, over the altar of the next chapel, is by Mario Balassi of Florence; to the right is a painting of B. Bernardo da Corleone, with the Virgin and Child. The S. Francis in ecstasy, over the altar of the next chapel, is by the master hand of Domenichino, who also painted the admirable fresco on the left side-wall, representing the death of S. Francis. The portrait of B. Crispino da Viterbo, to the right, is by Fra Luigi da Crema. The prayer in the garden, over the altar of the next chapel, is by Baccio Ciampi of Florence; and the S. Veronica Giuliani, to the left, is by Equodz, a Swiss artist. In the fifth chapel the S. Antony, raising a dead man to life, is a work of great merit, by Andrea Sacchi; and the S. Serafino da Montegranaro, to the left, is by an unknown hand. We next enter the choir, over the altar of which is a painting of the Conception, with S. Michael, S. Francis, S. Bonaventure and S. Barbara, by an unknown hand. In the oval, to the right of the painting, is a S. Cecilia; and in that to the left is David, both works of merit, by Father Norberto, a Cappuchin friar. Over the door, next the David, is a portrait of Urban VIII.; and the next painting is a S. Matthew, the head of which is by Guido Reni. The next is S. Felicita da Cantalica; next, S. John by Lunelli; and the

Chapels to  
the right;  
the choir;  
the sacristy.



next, our Lord appearing to Magdalen, by Sermoneta. In the oval, to the right of the end window, is a painting of the Archangel Gabriel; and in that to the left is the Annunciation. The first painting on the remaining side wall is the Annunciation, by Sermoneta; next S. Mark, by Antonio Chiarini; next S. Francis, by Muziano; next S. Luke, by Masseri of Bologna; and over the door is the portrait of the Card. Barberini, already mentioned. We next enter the sacristy, over the door of which is S. Francis of Assisi to the left, and S. Clare to the right, both by Caravaggio. The small half-figure of an *Ecce homo*, opposite the second window, is by Palma; the still smaller Crucifixion, over it, with Fra Elias standing beneath it, is said to be by Giunta Pisano, one of the first revivers of painting in Italy in the XIII. century; and the S. Francis, on the end wall, is by Muziano. On the wall outside, opposite the sacristy door, is a cartoon of S. Jerom, also by Muziano.

Chapels to  
the left.

Returning to the church we find, over the altar of the first chapel at this side, a S. Bonaventure, praying to the Virgin and Child, by Andrea Sacchi; the S. Joseph of Leonessa, to the left, is by an unknown hand. The Nativity over the altar of the second chapel is of the school of Lanfranc; and the S. Fidelis of Sigmaringen, to the right, is by an unknown hand. The Pietà, in the third chapel, is by A. Camasei; to the right S. Serafino disposing a demoniac, and B. Angelo d'Agri, to the left, are ascribed to Father Giuseppe Maria da Riva. The S. Felix, a Cappuchin, in the fourth, with the Infant Saviour in his arms, is by A. Turchi of

Verona; and S. Paul, receiving his sight at the hands of Ananias, is Peter of Cortona's best work.

In a sort of domestic cemetery beneath the convent are interred some of the deceased Brethren; the skeletons of some are placed over their graves in a kneeling posture, dressed in their habits; and the cemetery may be said to be, in some sort, decorated with human bones—In the annexed convent, in which the General ordinarily resides, is shown the cell, in which S. Felice da Cantalice, a lay Capuchin, dwelt for forty years—The feast of the Conception occurs on the 25th of March, and that of S. Francis on the 4th of October.

SS. COSMAS AND DAMIAN AT THE FORUM, See vol. II. p. 13.

S. DOROTHEE, See vol. II. 56.

S. FRANCIS OF PAULA. This church of the S. Francis Minims stands on the point of the Esquiline over of Paola. the modern piazza Suburra, and below the church of S. Peter in Vinculis. Giovanni Pizzullo, a Calabrian priest, purchased the Cesarini palace, and presented it, in 1623, to the Minims, who converted it into the adjoining convent, which was repaired by the Princess Pamphilj of Rossano, who employed G. P. Morandi to erect the church, as it now stands. The convent, however, was rebuilt, in the last century, by F. Zavaroni, General of the Order, after the design of L. Berettoni.

The Holy Family, over the altar of the first chapel, to the right, is by F. Leoni; and the S. Anne, on the ceiling, is by Onofrio Avellino. The S. Francis of Paola, over the next altar, which is adorned with two columns of giallo antico, is painted on a gold ground; and the lateral painting, Chapels to the right; tribune.

representing to the left the Saint resuscitating some masons, that fell from the building, the other, to the right, the Saint giving features to a child born without them, are by Giuseppe Chiari, who also painted the Saint in glory on the ceiling. Over the altar of the third chapel is S. Francis of Paul, receiving S. Francis of Sales in glory, both by Antonio Grecolini. The monument of Monsig. Lazzaro Pallavicini, was erected by Benedict XIV., in memory of his having refused the purple; its architecture is by Ferdinando Fuga; and the bust is by Agostino Corsini. The great altar was designed by Gio. Ant. de Rossi; and its lofty tabernacle is of gilt wood. Over the door of the sacristy is the monument of Rev. G. Pizzulo already mentioned, erected to him, in 1646, by the Fathers of the convent. In the sacristy the painting on the ceiling, representing S. Francis of Paola praying to the Virgin and Child, is by Sassoferrato; and the paintings in the lunettes, illustrative of the life of the Saint, are four by A. Masucci, and three by F. Luzi. Over the door of the chapel, opposite the altar of the sacristy, is a dead Christ by Cozza; and the Christ in the garden, to the left, with Christ fallen under his Cross, to the right, are by Pozzi.

Chapels to  
the left.

The S. Michael, over the altar of the chapel to the left, next the tribune, is by Stefano Perugini; and the lateral paintings of S. Francis of Paul with S. Michael, to the right, and of the same Saint and Archangel in the desert, to the left, are by Triga. The Assumption, over the altar of the next chapel, is by Stefano Pozzi, who also painted the Adoration of the Shepherds to the right, and of the Magi to the left. Over the altar of the next chapel



is the portrait of B. Gaspar : the S. Joseph admonished in sleep , to the right , is by Onofrio Avelino ; and the Flight into Egypt , to the left , is by the same Pozzi , who also painted the B. Trinity on the cieling—The feast of the titular Saint occurs on the 2nd of April.

**S. FRANCIS A RIPA.** This church of Reformed S. Francis Observants is situate in a square of the same name, a Ripa. beyond S. Calixtus , and is called *a Ripa* from its proximity to the Ripa Grande. It had attached to it a Benedictine hospitium , in which S. Francis was received on his arrival in Rome, in 1219, and which, with the church , was transferred to him, in 1231, by Gregory IX. The church was then rebuilt , and the hospitium converted into a monastery ; and in the XVII. century the church was again rebuilt , as it now stands , by Card. Pallavicini , after the design of De Rossi.

Its interior is divided into a nave and two aisles by pillars and arcades. Over the altar of the first chapel , in the left aisle , is S. Elizabeth of Hungary, who had been an observant of the third rule of S. Francis, attending a sick person, in her palace, under the form of J. Christ , a wretched production, by a French artist named *Anser* : to the right is the Assumption by Pietro della Cornia ; and to the left is the Nativity , by S. Vovet. To the left of the chapel is the monument of the Ven. Innocent of Chiusa , who died in 1731 ; it was designed by Mola ; and the half-portrait of the Ven. deceased is by an unknown but a forcefull pencil. The Annunciation , over the altar of the next chapel , is by F. Salviati , and is well executed ; and the Nativity, on the lunette to the left , with the opposite one

Left aisle ;  
sacristy ;  
cell of S.  
Francis.

to the right, and the four lateral Sibyls, the four great Prophets below, the four Evangelists in the spandrels and the glory on the ceiling, all now nearly effaced, are by G. B. Novara. Over the altar of the third chapel was a dead Christ, by Annibal Caracci, which was carried off by the French, from whom it was never recovered; the S. Michael, which now occupies its place, is a copy from that of Guido; to the right is the monument of Card. Mattei, who died in 1686; and to the left is that of Laura Mattei (Frangipani), who died in 1635, and whose monument is by Passerelli, and bust by N. Menghini. In the last chapel at this side is the recumbent marble statue of B. Ludovica Albertoni, by Bernini, who has represented her expiring. The painting above the statue, representing the Virgin and Child and S. Anne, is by Baciccio: the B. Ludovica on the pillar to the right of the altar, the S. Clare on that to the left, the S. Cecilia, S. Agnes, S. Francesca Romana and B. Ludovica Albertoni, in the spandrels, and the glory in the cupola, are all by Gaspar Celio. The door to the left, outside the chapel, opens into the sacristy, on entering which we observe a painting of the B. Trinity with S. Bernard of Sienna and S. Bonaventure, to the left, on wood, by an unknown but a good ancient hand; and on the wall above it, opposite the front window, is a S. Francis in ecstasy, by the Cav. d'Arpino. The door to the right opens into a passage, that leads up to the cell of S. Francis, now converted into a chapel: over its altar is a portrait of the Saint, caused to be taken by Beata Giacomina de' Settesoli; and at the sides of the portrait are numerous relics, arranged to turn

round and present themselves at once to view in their rich cases.

The great altar, planned by Antonio Rinaldi, is all built of various marbles, and decorated with two small columns of Sicilian jasper. The group, over it, of S. Francis in ecstasy, supported by an angel, the Faith over the door to the right, opening into the choir, the Charity over that to the left, the S. Antony of Padua over the lateral altar to the left, and S. Giacinta Mariscotti, over that to the right, are all of carved wood. The spacious and lofty Palavicini chapel, to the right of the great altar, is decorated with two Ionic columns, incrustated with verde antique, and having gilt bases and capitals; and its numerous composite pilasters are of giallo brecciato. Its altar is composed of Sicilian jasper, oriental alabaster, breccia di settebasi, giallo antico, and verde antique; and the frame of its altarpiece is of giallo brecciato, on a ground of alabastro nuvolone. The S. Peter of Alcantara, and S. Paschal Baylon, with the four Theological Virtues in the ovals, are by G. Chiari; and the monuments of members of the Pallavicini family, to the right and left, are composed of rich marbles, and were executed by Giuseppe Mazzuoli. The Holy family, over the next altar in the left aisle, is by Stefano Legnani of Milan; and the angel appearing to S. Joseph in sleep, to the left, the Flight into Egypt to the right, and the glory above, are by Giuseppe Passeri. On the altar of the next chapel is a painting of S. John Capistrano, advancing with the Christian standard against the Turks, at the siege of Vienna: to the right is the same Saint, curing the lame and the blind, to the left in the act of

Great altar; right aisle.



preaching, which, together with his birth in the left oval, his death in the right oval, and his apotheosis, on the ceiling, are all by Domenico Muratori. The Crucifix, over the altar of the last chapel, is by Fra Diego of Milan—The feast of S. Francis occurs on the 4th of October.

Gesù e  
Maria;  
chapels to  
the right.

**GESU' E MARIA.** This church of reformed, discalced Augustinians is situate towards the northern extremity of the Corso, nearly opposite the hospital of S. Giacomo, and was built, in 1640, by Carlo Maderno, on the site of a chapel sacred to S. Antony. Its front, which is built of travertin, was completed after the design of the Cav. Rainaldi, and is adorned with composite pilasters and a pediment. Its interior consists of a single nave, with six side chapels and a tribune; its walls are richly adorned with marbles, and pilasters of Sicilian jasper bordered with bianco e nero, on bases of bardiglio and white marble; and in the six niches beneath the entablature are six statues in plaster of as many male and female saints, by different hands. Over the confessional to the right, as we entered, is the monument of the canonico Corno, by Domenico Guidi, a sculptor of considerable merit. The first chapel to the right is that of the Crucifixion, the altar of which is adorned with two columns of scajuo-la, imitating porphyry. Over the altar is a metallic crucifix; to the left is Magdalen, recognising our Lord after his resurrection; and to the right, is our Lord in conversation with the Samaritan woman, at the well of Sichar. The next monument is that of Peter and Francis Bolognetti, members of the family by whom the church was decorated, and to whom also belong the three other lateral monu-

ments ; each monument is decorated with verde antique, two pilasters of Sicilian jasper, a frieze of nero antico, and a pediment on which are seated two marble angels, with the figure or figures of the deceased between them, in a niche adorned with four Ionic columns and two pilasters of Sicilian jasper, and with the arms of the deceased. This first monument of the family is by Francesco Aprile. Over the altar of the second chapel is a S. Nicholas of Tolentine, in prayer before the Virgin and Child; to the right is the same Saint, liberating a man from prison; to the left the charity of the Saint escapes his Superior's detection, by the conversion of the bread into roses; and on the ceiling is the same Saint in glory, all by Mons. Basil, a French artist. The next monument is by Cavallini. Over the altar of the next chapel is S. Antony, in prayer before S. Anne and the B. Virgin, by Girolamo Pesci; to the left is the Nativity of the B. Virgin; and to the right her Presentation in the temple.

The tribune is richly adorned with marbles and gilding. Its railing consists of bianco e nero and Sicilian jasper; its antae are also of bianco e nero; the Corinthian pilasters at the sides are of Sicilian jasper, save the two inner ones, which are of verde antique; the zocles are of verde antique, nero antico and alabaster; and the four composite columns that adorn the altar, which was designed by Rainaldi, are of Sicilian jasper. The altarpiece is the Coronation of the Virgin-Mother by her Divine Son, a production of no ordinary merit, by Giacinto Brandi. The small but rich tabernacle on the altar is composed of verde antique, giallo antico, alabaster and fior di persica; its little lateral composite columns and pilasters are

The tribune.

of flowered alabaster; and its pediment is of giallo antico, surmounted with a silver cross, two angels and a crown of gilt bronze. The statue of S. John the Evangelist, to the right of the altar, and that of S. John the Baptist, to the left, are by Gius. Mazzoli. Over the cornice of the altar is a wooden globe, painted in imitation of lapislazzuli, with the initials of Gesù e Maria, to whom the church is dedicated, in gilt relief, and sustained by two angels executed by Cavallini, by whom are also the other angels over the altar, and at the sides of the windows. The glory on the ceiling of the tribune is by Giacinto Brandi.

The sacristy.

The door to the left of the tribune opens into the sacristy. Over the door is the Presentation of the B. Virgin, with the Annunciation at its extremities, both by Father Matthew of Palermo, a friar of the annexed convent, who also executed the paintings, in the lunettes, illustrative of the Life of the B. Virgin. Over the altar of the sacristy is the Conception, by Lanfranc, who also painted, on the ceiling, the Resuscitation, the Assumption and the Coronation of the Blessed Virgin, works of distinguished merit. Beyond the sacristy is the choir, to the rear of the tribune; and on its ceiling is a bad fresco, representing S. Augustin in a hermitage; but over its altar is the Virgin and Child, with S. Nicholas of Tolentino to the right, and S. James to the left, beneath which is a small painting on wood of the marriage of Cana in Galilee, good specimens of the Perugino school.

Chapels and monuments to the left.

Over the altar of the next chapel, outside the entrance to the sacristy, are S. Augustin and S. Monaca, praying before the Madonna del Divino Ajuto, by De Ales-



sandris ; in the lunette to the left is the Flight into Egypt, by Labruzzo ; and in that to the right is the Repose in Egypt, by Campanello. The chapel is incrustated with coloured marbles ; its altar is adorned with two columns of giallo antico ; and the front of the altar is composed of pavonazzetto, alabastro fiorito, and verde antique. The monument in the nave is by Cavallini. The altar of the next chapel is adorned with two columns of handsome breccia ; the Holy Family over the altar is by Giacinto Brandi ; and the front of the altar is a handsome Florentine mosaic. The next monument in the nave is by Mons. Meille, a French sculptor. The altar of the next chapel is adorned with two composite columns of bardiglio ; and the altar piece, representing S. Thomas of Villanova, giving alms, is by Felice Ottini, a pupil of Brandi, who also executed the Penitent Magdalen, to the right, S. Francis receiving the stigmata, to the left, and the fresco of S. Thomas of Villanova in glory, on the ceiling. The next and last monument is that of Giulio del Corno, by Hercules Ferrata. On the great arch of the tribune are two Fames, sustaining the Bolognetti arms ; at the sides of the lateral windows of the nave are statues of the twelve Minor Prophets ; and at the sides of the front window are statues of Moses and David. Between the lateral windows are the four Evangelists in tempera, by Brandi, who also painted, on the ceiling of the nave, the three frescos, representing the Coronation of the B. Virgin, in the centre, with choirs of angels and Saints at the extremities—In this church is held the second station in Lent ; and in it also are occasionally preached English sermons, at particular seasons of the year, such as Lent and Advent.

The  
church of  
S. Isidore;  
its locality  
and  
history.

**S. ISIDORE'S.** This church of the Irish Reformed Franciscan Observants stands on the southern skirt of the Pincian, at the upper extremity of the via di S. Isidoro, which ascends from the piazza Barberina, leaving to the right the church and convent of the Cappuchins. The shell of the church was originally constructed by some Spanish discalced Franciscans, who, in the XVII. century, obtained from Gregory XV. the privilege of having a procurator of their own, at Rome, for the management of their affairs in Spain and India, and who erected an hospitium, on the spot, for the reception of their discalced Brethren. The hospitium, as we shall see in its proper place, was purchased and enlarged, and converted into a college for the education of Irish Franciscan Observants, by the celebrated Luke Wadding O. S. F., who also enlarged the church, erected its subterranean spacious cemetery, its sacristy, portico, chapels and great altar, with their various decorations in marble, alabaster and gilt stuccos (a).

Front and  
portico.

Double flights of steps lead up from the area, in front of the church, to the covered portico, which is enclosed, in front and at the sides, with iron railing, and was designed by Carlo Bizzaccheri. The front of the church, planned by the same architect, presents two ranges, the lower decorated with Ionic, the upper with composite pilasters; and the inscription, in the tympanum of its pediment, which is surmounted by a metallic cross, records the dedication of the church to S. Isidore, called *the husbandman* from his agricultural pursuits. He was a native of Madrid, died in 1170, was beatified by Paul V. in 1619, and canonized in 1622, and is the patron of

(a) Annales Minorum etc. T. I. Ed. Rom. 1731. p. LXII.

Madrid (*a*). In the niche, to the right of the front window, is a statue of S. Isidore; in that to the left is another of S. Patrick; and in the portico, beneath, are the full length portraits of S. Bridget and S. Patrick, patron and patroness of Ireland,

Chapels to  
the right;  
epitaphs.

The interior of the church, which measures 70 feet in length by 42 feet in breadth, consists of a nave, transept and tribune, with six chapels, besides that of the great altar. The first chapel to the right, on entering, is sacred to S. Joseph, and was founded and endowed by Flavio Alaleoni, a noble Roman, who lies buried beneath his monumental slab to the right, erected by himself in 1563, as was also the slab to the left, recording the dedication of the chapel, and the foundation by him therein of a daily Mass. Over the altar is the Marriage of the B. Virgin and S. Joseph; the lateral painting to the left is the Flight into Egypt; and that to the right is the Death of S. Joseph, all amongst the best productions of Carlo Maratta. Immediately over the altar is a small painting of the Madonna Addolorata, by a modern hand.

The second chapel is sacred to S. Anne, and was founded by Domenico Castelli, a Roman architect, who is interred within its walls, and who constituted the Barberini family his heirs, by whom the chapel has been endowed. Over the altar is S. Anne, receiving the Infant Saviour from the B. Virgin: to the right is the Presentation of the B. Virgin: in the lunette to the left are S. Joachim and S. Anne; in that to the right is an angel appearing to S. Joseph and the B. Virgin; and in the little cupola are the four

(*a*) See his Life by John of Madrid, and Card. Lambertini de Canoniz, SS. T. III.



Evangelists, all, according to Titi, by Pietro Paolo Baldini, a pupil of Pietro da Cortona. Immediately outside the chapel is the sepulchral slab of Bonaventure Baron, a distinguished Irish Franciscan, who wrote twenty-two vols on various subjects, among which the principal works are his *Scotus Defensus*, *Boetius Absolutus*, *Cursus Philosophicus*, *Cursus Theologicus* in 6 vols, and his *Annales Ordinis SS. Trinitatis Redempt. Captiv.* In front, opposite the chapel, is the monumental inscription of Father Luke Wadding, O. S. F., who died in 1657, in his seventieth year, and whose remains repose in the annexed cemetery. His epitaph is as follows:

## D. O. M.

R. A. P. F. LVCAE WADDINGO HIBERNO.

VIRO ERVDITO.

VIRTVTIBVS ORNATO.

DE ECCLESIA . RELIGIONE . ET PATRIA

BENE MERITO.

LECTORI IVBILATO.

TOTIVS ORDINIS MINORVM CHRONOLOGO,

PATRI . AC FVNDATORI

OPTIMO . ET AMANTISSIMO

COLLEGIVM MOERENS POSVIT.

ÆRE D. HERCVLIS RONCONII

IN VRBE ADVOCATI.

EJVS VERI AMICI.

OBIIT

XVIII. NOVEMBRIS. M. DC. LVII.

ÆTATIS LXX.

FLEBILIS HINC ABSIS. SVBITO MORS VICTA REMANSIT.

OSSA LICET MARMOR. SPIRITVS ASTRA TENET.

Adjoining the epitaph of Father Wadding is that of Hugh Cavill O. S. F., Archbishop of Armagh and Primate of all Ireland, author of various Dissertations on Scotus, as may be seen in the edition of the works of the *Doctor Subtilis*, by Luke Wadding: he died in 1626, aged 55 years. To the left is the monumental slab of James Taaf O. S. F., of the noble house of Taaf of Carlingford, who had been Confessor to the Consort of James II.

Over the lateral altar, in the transept, is a painting of S. John Napomucen. The chapel to the right of the tribune is sacred to the Immaculate Conception, and was commenced by Alphonso Manzanedo, a noble Spaniard, patriarch of Jerusalem, who died in 1628, and whose monument we observe, to the right, outside the chapel. This pretty chapel was designed by Bernini, and ornamented and endowed by L. Lopez a Sylva, whose monument and those of other members of his family we observe affixed to the side-walls of the chapel. The altarpiece is an excellent painting of the Conception, by Carlo Maratta. Opposite the partition wall, between this chapel and the tribune, is the monumental slab of Francis Porter O. S. F., a distinguished Irishman, author of various works, among which are his *Systema Decretorum*, *Securis Evangelica* etc. He had been Theologian and Historian to James II.; and died in 1702, aged 80 years.

The high altar, which comes next, was erected by Father Wadding; and in the marble urn beneath it are the relics of SS. Leontius and Florianus martyrs, presented to the church by Innocent VIII. and Urban X. The altar is richly and beautifully inlaid with alabasters, and adorned with two beautiful co-

The tribune.

Chapels to  
the left,  
and sac-  
risty.

lumns of Oriental alabaster; and the altarpiece, representing S. Isidore, praying to the Virgin and Child, is from the master hand of Andrea Sacchi.

The chapel to the left of the tribune, sacred to S. Francis and S. Patrick, was founded by Pietro Panvinio of Rimini, Protonotary Apostolic, who died in 1626, and whose monument is affixed to the left side-wall of the chapel. Over the altar is a painting of S. Francis, receiving the stigmata, by an unknown Spanish artist, who also painted the S. Patrick, in the lunette to the right, banishing from Ireland venomous reptiles. The monument of Monsig. Borani of Milan, protonotary Apostolic, who died in 1677, is by Francesco de Rossi, called la Vecchietta, and the S. Patrick, over the adjoining door, which leads to the sacristy, is by an unknown hand. In the sacristy are several paintings, among which is a Crucifixion, which belonged to the Piombino chapel, by Carlo Maratta.

The next chapel is sacred to S. Antony of Padua: over its altar is the Saint in prayer, by Gio. Domenico Cerfini, called il Cavalier Perugino. The painting to the left, representing the Saint liberating his father, when unjustly accused, by resuscitating a dead witness, and that to the right, representing him extinguishing a Conflagration in Padua, are modern frescos, the originals of which, by Mons. Alè of Liege, were carried off by the French. The next chapel is sacred to the Crucifixion, and was erected by Constantia, sister to Prince Camillus Pamphilj, and wife to Prince Piombino: over its altar, which is adorned with two columns of giallo antico, is a large bronze crucifix, recently substituted by Prince Piombino for the Cru-



cifixion of Maratta, already noticed: in the lunette to the left is the prayer in the garden; in that to the right is the Redeemer treated as a mock King; and on the ceiling is the Cross borne in triumph by angels, all by Carlo Maratta—The feast of S. Isidore is celebrated in this church on the 15th of May, and that of S. Patrick on the 17th of March; and as, according to the rule of the Reformed Observants, they live on voluntary offerings, an English sermon is preached annually, on S. Patrick's day, in aid of the funds of the Community. The annexed college will be found noticed under its proper head.

S. MARIA ARACELI, See vol. I. p. 543.

S. MARIA ALLE COLONNACCIE. This plain little church is situate in the forum of Nerva, nearly opposite the ruins of the temple of Pallas, from the columns of which it takes its distinctive designation. It exists since the XII. century, when it had been called S. Marco *in macello martyrum*; and is now officiated by Friars of the Order of Penance, vulgarly called *Scalzetti*, an Order approved, in 1784, by Pius VI. To the left, on entering, is a well, to which many bodies of martyrs are said to have been consigned.

S. MARIA DELLA CONCEZIONE DE' CAPPUC-  
CINI, See Cappuchin church of the Conception.

S. MARIA DELLE FORNACI. This church of the Reformed Trinitarians of the Redemption of Captives is situate outside the porta Cavalleggieri, off the road to the villa Pamphilj, and derives its distinctive appellation from the adjacent brick works. It was rebuilt by its present occupants, in 1683. Over the first altar to the right is a painting of

S. Maria  
alle Co-  
lonnaccie.

S. Maria  
delle For-  
naci.

B. John Baptist of the Conception: to the right is S. John Nepomucen, refusing to disclose to Wenceslas IV., of Bohemia, the Confession of his virtuous queen, with a representation of the royal cook, spit-roasted and being roasted alive, by order of the tyrant, at the same fire, at which had been dressed a fowl not roasted to the royal taste; an authentic fact surpassing in caprice and cruelty the deeds of a Caligula or a Heliogabalus! To the left is the same Saint in silent but firm attitude, resisting the menacing importunity of the monster, by F. Scaramuccia. Over the next altar is the B. Trinity, adored by S. John Mattha and S. Felix Valois, by Onofrio Avellino of Naples. The B. Virgin, presenting S. John Mattha with a purse for the redemption of slaves, over the third altar, is by F. Fusi. To the right of the great altar is a statue, in plaster, of S. Felix Valois; and to the left one of S. John Mattha. The great altar is situate in a small isolated marble chapel, decorated externally with marble pilasters, and internally with alabaster; and surmounted by four angels, supporting the crown of the B. Virgin. Over the altar is an ancient Madonna, which belonged to a chapel, that preceded the present church. Over the first altar, to the left of the sacristy door, is a Holy Family, by G. Chiari: the Nativity to the right is by Ricciolini; and the Flight into Egypt, to the left, is by P. Bianchi. In the lunette to the right, S. John preaching, and his Decollation, in that to the left, are by Benefial; and the Assumption, in the cupola, is by Pietro de' Pietri. The chapel is incrustated and floored with cottanello marble. On the second altar is Jesus of Nazareth, with S. Agnes and S.

Catharine ; and over the third is a painting of the Crucifixion.

**S. MARIA DELLE GRAZIE.** This small church, S. Maria delle Grazie. which belongs to Friars of the Order of Penance, is situate in the Borgo , a little at this side of the porta Angelica, and was built, in 1588, by A. Rossi of Calabria , Founder of the Order , and rebuilt, in 1618, by Card. Lante. It takes its name *delle Grazie*, from a Madonna brought by the Founder from the Holy Land , and now over the great altar. The church is preceded by a pretty portico ; and its interior consists of a nave and two aisles, divided by pillars and arcades. The Jesus of Nazareth , over the altar to the right , is by some modern hand ; and the S. Francis, over the altar to the left, is by B. Puccini.

**S. MARIA DELLA LUCE**, See vol. II. p. 61.

**S. MARIA SOPRA MINERVA**, See vol. I. p. 553.

**S. MARIA DEL POPOLO** , See vol. I. p. 563.

**S. MARIA IN POSTERULA.** This little church, S. Maria in Posterula. which is annexed to the Irish Augustinian convent, is situate in the via dell' arco di Parma , on the left bank of the Tiber ; and got its name of Posterula, which is a corruption from porticella, from a church of S. Agatha in Posterula , once in the largo dell' Orso , near the present church (a). The convent had been a palace, belonging to the Dukes of Sermoneta, *Gaetani*, and was made an hospitium by a Cardinal of the family ; and the church and convent were received, in exchange, for the Celestine monastery of S. Eusebio , which had been granted by Pius VII. , in 1819 , to the Augustinians of the Irish province, whose church of S. Matteo in Meru-

(a) See Vol. I. p. 43. sq.



lana, near SS. Pietro e Marcellino, on the via Labicana, built about the year 600, and given them by Sixtus IV., was destroyed by the French.

Over the lateral altar to the right is a Pietà; over that to the left, a S. Augustin; and over the principal altar is a Madonna, held in high veneration, in consequence of a blind man having recovered his sight, while in the act of praying before it, in the XVI. century, when the heads of the Virgin and Child were encircled with diadems by the Canons and Chapter of S. Peter's. The sanctuary is enclosed with a marble drapery, supported by angels; and beyond the door of the sacristy is affixed to the wall the monumental slab of the late Monsgr. Drummond, Duke of Melfort, who died in the adjoining convent, in 1840, aged 88, and whose epitaph is by Father Mazio S. J.—In the annexed convent, Irish Augustinian students are educated for the Irish province.

S. MARIA DELLA SCALA, See vol. II. p. 28.

S. MARIA DELLA LUCE, See vol. II. p. 61.

S. MARIA IN TRASPONTINA, See vol. I. p. 573.

S. MARIA IN TRASTEVERE, See vol. I. p. 575.

S. MARIA IN VIA, See vol. I. p. 588.

S. MARIA DELLA VITTORIA, See vol. I. p. 589.

S. MARCELLUS, See vol. I. p. 530.

S. MARTINO AI MONTI, See vol. I. p. 599.

S. Niccolò  
de' Perfetti.

S. NICHOLAS DE' PERFETTI. This small church of the Dominicans, consisting of a single nave, is situate in the via de' Prefetti in the Campo Marzo, and takes its name from a Roman family named Perfetti, whose residence was contiguous. It is very ancient, having been given to the Nuns of the Campo Marzo, in the VIII. century, by Pope Zachary. It

was transferred by Pius V., in 1568, to the Dominicans of S. Sabina, by whom it is still officiated. Its cieling was reconstructed by order of Benedict XIII., and adorned with a fresco of the titular Saint in glory, by Triga. The S. Vincent Ferreri, over the first altar to the right, resuscitating a dead person, is by F. Ferrari of Rovigo: the SS. Peter and Paul, over the closed side door, and the S. Nicholas of Bari, over the second altar, are both by an unknown hand. The Madonna del Rosario, over the high altar, is by Lazaro Baldi; and the five mysteries, over the altar and at the sides, are by Triga. Over the next altar to the left is S. Dominic, kneeling before the Holy Family, by Ferrari; and over the succeeding altar is a Crucifix.

S. PANCRACTIUS, See vol. I. p. 614.

S. PAUL ALLA REGOLA. This small church of S. Paul the third Order of S. Francis is situate in the via alla Regola. di S. Paolo alla Regola, near the Trinità de' Pelegrini, in the VII. region, *Regola*, from which it takes its name. It had belonged to the Augustinians until 1619, when it passed to its present owners, who rebuilt both church and convent. Over the altar of the first chapel to the right is a painting of S. Rose, S. Rosalia and S. Clare before the Virgin and Child, by Cristofaro Creo; and the martyrdom of S. Erasmus, in the oval to the right, is by Biagio Puccini. Over the altar of the next chapel is S. Francis, receiving the stigmata, a work of considerable merit by Parmigianino, who also painted the S. Bonaventure and S. Thomas Aquinas, in the oval of the next chapel, over the altar of which is a large bronze crucifix. The small door under the oval opens into a chapel, in which S. Paul is said to have preached.

Over the great altar is an ivory crucifix two feet ten inches long, probably the largest ivory crucifix in Rome, all of one piece except the arms; and in the tribune are three frescos, representing, in the centre, the Conversion of S. Paul; to the left the Apostle of the Gentiles in the act of preaching; and to the right his Decapitation, all good productions by Luigi Garzi. Over the door of the sacristy is an oval painting, representing S. Clare before the B. Virgin, by Puccini; and on the ceiling of the sacristy is a painting of S. Paul and S. Dionysius the Areopagite, in glory, with the B. Virgin and our Lord. Over the first altar, outside the sacristy, is an ancient Madonna; Over the second altar is a painting, by Calandrucci, of S. Anne, S. Joachim, S. Joseph and the B. Virgin, who has given the Infant Saviour into the hands of S. Anne; and on the ceiling is S. Anne in glory, a fresco by Monosilio. The S. Antony of Padua, in the last chapel, is by Calandrucci; and, in the oval to the left, the same Saint healing an infirm person is by Giac. Diol—The feasts of the church fall on the 25th of January and the 30th of June.

S. PETER IN MONTORIO, See vol. I. p. 617.

S. PRISCA, See vol. I. p. 627.

SS. Quaranta Martiri.

SS. QUARANTA MARTIRI. This church of Minor Observants is situate in the street of S. Francesco a Ripa, a little beyond the church of S. Calixtus, and is sacred to the Forty Martyrs of Sebaste in the Lesser Armenia, who, according to S. Gregory of Nyssa and Procopius, had belonged to the Thundering Legion, so famous under Marcus Aurelius, and were put to death under the emperor Licinius, in 320, for refusing to offer sacrifice to the gods of the



empire (a). The church had been first built in 1122, and rebuilt with the annexed convent, in the XVIII. century, by the Spanish Franciscans, who follow the rule of S. Peter of Alcantara, and who dedicated it to S. Paschal Baylon, in common with the Forty Martyrs. The interior is preceded by a vestibule; and over the altar of the first chapel to the right is a painting of S. Antony and S. Diego, by G. Sorbi. The S. Peter of Alcantara, S. Teresa, S. Antony, of Padua and S. Francis, over the altar of the second, is by Mons. L. Krahe: the S. Paschal Baylon in prayer, over that of the third, is by S. Monosilio. The heroic death of the Forty Martyrs, over the great altar, is by L. Tussi: the martyrdom of B. John of Pradè, over the altar to the right, is by M. Pannaria; and the Baptist, over that to the left, is a copy from an original of G. Duran, a Spanish artist. The Conception, over the next altar to the left, is by Tussi; the S. Francis over the next is by Sorbi; and the Holy Family over the last is by Fran. Preziado, a Spanish artist. The fresco of the mystic Lamb, over the pediment of the high altar; the S. Paschal Baylon, adoring the B. Sacrament, with the glory over the sanctuary; and the death and glory of S. Peter of Alcantara, on the ceiling of the nave, are all by Pannaria—The feast of the Forty Martyrs occurs on the 10th of March, and is attended by the Canons of S. Maria in Trastevere.

SS. QUIRICUS AND GIULITTA, See vol. I. p. 633.

S. SABINA, See vol. I. p. 634.

S. SALVATORE IN CORTE, See S. MARIA DELLA LUCE.

(a) Greg. Nysa. t. II. p. 203., t. III. p. 499. sqq. Procop. lib. de edific. Justinian c. 7.

S. Salvatore in Onda.

**S. SALVATORE IN ONDA.** This little church of Minor Conventuals is situate on the level ground at this side of the Ponte Sisto, opposite the military hospital of the Cento Preti, and is called *in Onda* from its exposure to inundations of the Tiber. It was erected in 1260, and given in care to the religious of S. Paul the first hermit, from whom it was transferred by Eugenius IV., in the XV. century, to its present occupants, whose Procurator-general resides in the annexed convent. It has four altars; but presents no object worthy of particular notice.

**S. SEBASTIAN ON THE APPIAN WAY.** See vol. II. p. 74.

**S. SYLVESTER AND MARTIN,** See vol. I. p. 599.

**S. SIXTUS,** See vol. I. p. 641.

SS. Trinità in via Condotti.

**SS. TRINITA' IN VIA CONDOTTI.** This church of Spanish Trinitarians is situate to the right on entering the via condotti from the Corso, and was erected with the annexed convent, in 1741, by E. Rodriguez, a Portuguese. The interiour of the church is elliptical, and the altarpiece of the first chapel to the right represents B. Simon de Rochas, receiving a cincture from the B. Virgin; to its right is the Good Shepherd; and to its left B. Michael de los Santos, by A. Velasquez, a Spanish artist. Over the altar of the next chapel is S. Catharine, preparing for martyrdom; to the right is her martyrdom; and to the left is her spirit ascending to heaven, the three by G. Paladino of Messina. Over the next altar is S. Felix of Valois, by Mons. Lambert, a Fleming, who also painted the same Saint, to the right, with S. John of Mattha, subduing Satan, and to the left restoring a paralytic. Over the altar of the third chapel is a Pietà; to the right

is our Lord fallen beneath his Cross ; and to the left is the Flagellation, by Velasquez. The Trinity over the high altar , with the redemption of captives beneath , is by Corrado Giaquinto. S. Felix Valois and S. John Mattha , with a stag bearing the emblem of the Order on its head , in the oval to the right ; in that to the left S. John Mattha , receiving the habit from Innocent III. ; and the family of Abraham , who is adoring the three angels , in the cupola , together with the four Evangelists in the span-drils , are all by Velasquez. The Conception , over the altar of the next chapel to the left , is by Preziado , a Spanish artist , who also executed the Annunciation to the right , and the Assumption to the left. S. John of Mattha , over the next altar , is by Gaetano Lapis , who also painted , to the right , the B. Virgin presenting S. John with a purse for the redemption of slaves , and to the left an angel bringing the insignia of the Order to Innocent III. at the Elevation. Over the altar of the third chapel is the martyrdom of S. Agnes , by Benefial , who also painted her to the right , risen from death to life , and to the left appearing in a vision. On the ceiling of the nave , S. Augustin taught by a child the inexhaustible profundity of the mystery of the Trinity , with the characteristics of the Order , is by Gregorio Guglielmi , who also painted , on the ceiling of the choir , over the great entrance , S. John Mattha , finding the choir of his convent occupied by the B. Virgin and angels , when , the bell being broken , the Community had not been summoned to choir as usual. The stuccos of the church were designed by G. Hermosilla , a Spaniard , and executed by B. Mattei.



SS. Vincent and Anastasius at the Three Fountains.

SS. VINCENT AND ANASTASIUS AT THE THREE FOUNTAINS. This and the three following churches are situate about three miles outside the gate of S. Paul, and about a mile and a half beyond S. Paul's, a little to the left of the modern road to Ardea. At a short distance beyond S. Paul's the road becomes steep, and commands, towards Rome, a good view of the valley of the Tiber, crowned by the Janiculensian hills; and to the left, as we advance, is seen, in the distance, the tomb of Cecilia Metella, on the ancient Appian way. We next begin to descend into the valley of the *Aquae Salviae*, at the bottom of which is a stream, from which it takes its name, and which is crossed by a rude modern bridge. Beyond the bridge the road to the right leads to the *via Ostiensis*, and that to the left, to the Three Fountains. The latter had the designation of *ad Aquas Salvias*, from the IV. century (*a*), either from the salubrity of its waters (*b*), or from the Salvian family, to whom the emperor otho belonged, and who had been the proprietors of the territory. It is now called S. Paul of the Three Fountains, from a tradition that the Apostle of the Gentiles was decapitated there, and that his head, when struck off, made three bounds, on three spots marked by three fountains, which still exist, and are said to have sprung up instantaneously on the occasion. That S. Paul was decapitated *ad Aquas Salvias* is recorded by Gregory the Great, who was raised to the Pontificate in the VI. century (*c*); and such was the veneration in which the locality was held, that it was appropriated to the production

(*a*) Martyrol. Adon. (*b*) Baccio de Thermis lib. VI. c. 24.

(*c*) See Baron. Annal. T. I. ann. 69.

of oil, to supply the lamps that burnt round the shrine of the Apostle, in his church on the Ostian way, "because," says the bull cited by S. Gregory, "it would appear incongruous, that the place of his decapitation should not be consecrated to his honour." Anastasius, in his Life of Adrian I., informs us, that there existed here a church and monastery in the year 780, which were rebuilt by that Pontiff, and were first in the possession of Benedictine, and afterwards of Cistercian, monks. The edifices were repaired by Leo XII., who transferred them to the Minor Observants of Araceli, their present occupants.

The area before them is entered through an arch, built, in part, of alternate courses of brick and tufa, and evidently of the VIII. century. The paintings of the arch are of the XIII. century; and although much injured, they are still sufficiently preserved to enable us to recognise the Saviour and also the symbols of two of the Evangelists. The church of SS. Vincent and Anastasius is preceded by a small portico, decorated with four Ionic marble columns, supporting an architrave, on which is an inscription, recording that the church was repaired by Innocent II. in the XII. century. The interior of the edifice consists of a nave and two aisles, divided by pillars and arcades, and is 210 feet long by 68 feet broad. On the front of the pillars are painted the Redeemer and his twelve Apostles, copied from those of Raphael in the Vatican palace; and in the tribune is an inscription, recording the consecration of the church anew by Honorius III., in 1221, together with the epitaph of Ughelli, abbot of the monastery, author of *Italia Sacra*, who died in 1670, and whose remains repose in this church.

Description  
of.

S. Maria  
Scala  
Coeli.

**S. MARIA SCALA COELI.** This church stands to the right of that just described, and is called *Scala Coeli* from a vision, which S. Bernard is recorded to have had here, in which he is said to have seen the soul of one, for whom he was saying Mass, ascending by a ladder to Heaven. This church is mentioned as existing in 800, by Anastasius in his Life of Leo III.; but it was rebuilt from its foundations, in 1582, after the design of James della Porta. It stands on the cemetery of S. Zeno and his companions martyrs, who, to the number of 10, 203, are said to have been decapitated and interred here, after having been employed at the baths of Dioclesian. The interior of the church is an octagon, as is also the exterior; and it is of excellent brick work, with ornaments of travertine and a small cupola. In the interior the octagon contains four niches, in the first of which, to the left, is an altar piece, representing the vision of S. Bernard, with a good mosaic, above it, of the Virgin and Child; to her right are S. Bernard, S. Robert, and Clement VIII., who is on his knees; and to her left are S. Vincent, S. Anastasius, and Card. Aldobrandini, the last also kneeling. The church was rebuilt, in part, at the expense of the Cardinal under Clement VIII., Aldobrandini; and the mosaic was also executed at the expense of the Cardinal, by Francis Zucca of Florence, after the design of John De Vecchi. In the next niche is an oil painting of the Annunciation: the third niche contains the sacred vestments, altar linen etc.; and the fourth is occupied by the church door. From the chapel to the left we descend into a subterranean one, where a small room is pointed out as that in which S. Paul was detained, immediately before his decapitation.



**S. PAUL AT THE THREE FOUNTAINS.** This third church is situate at the extremity of the area, and was erected by Card. Aldobrandini, in 1599, after the design of James della Porta, on the site of an ancient oratory. Its front is adorned with four Ionic pilasters; and the small statues of SS. Peter and Paul, above the pediment, are by Nicholas Cordieri. The interior is divided into four niches, the first of which is the entrance; and in the second to the right, is an altar, decorated with a painting of the decollation of S. Paul, and also representing the miracle of the three fountains, by B. Passerotto of Bologna. To the left of the altar is a pillar of white marble, to which S. Paul is said to have been tied, previously to his decapitation. Over the altar at the other extremity is a copy of Guido's famous crucifixion of S. Peter, which once stood here, but is now in the Vatican gallery; and in the intermediate niche and at its sides are the three fountains, over each of which is the head of S. Paul, sculptured by Cordieri, with an altar-like marble decoration.

S. Paul at  
the three  
fountains.

**S. TERESINA.** This little church, situate in the via di Monserrato, is attached to the convent of the Discalced Carmelites, in which the general resides.

S. Tere-  
sina.

## CHAP. VII.

### CHURCHES ANNEXED TO FEMALE CONVENTS.

**S. AMBROGIO DELLA MASSIMA.** This convent church of Reformed Nuns of the third Order of S. Francis is situate in the via di S. Ambrogio, off the piazza delle Tartarughe, on the ruins of the

S. Ambro-  
gio della  
Massima.

porticos of Hercules Musagetes and Octavia. Anastasius Bibliothecarius, in his life of Leo III., mentions a monastery of S. Ambrose, which some suppose to have been situate in this same locality. Its entrance is by a side door, to the left, at the extremity of a long court. It had belonged to Benedictine nuns until the military occupation of Rome in 1809; and, after the events of 1814, were placed in the annexed convent the nuns of S. Francis, to whom the church and convent still belong.

Descrip-  
tion of.

Opposite the entrance is the altar of S. Joseph, which is adorned with two columns of bigio venato, and with a painting of the Holy Family, by Pietro da Cortona, who also executed the frescos of S. Dominic to the right, of S. Gregory to the left, and of S. Benedict and S. Scholastica, above the altar. The next altar to the left has two small columns of porta santa, and a marble relief of S. Francis in ecstasy; and around the altar are small frescos, relating to the B. Virgin, by the Cav. D' Arpino, who also painted the Annunciation above the altar. The opposite altar has two columns of flowered alabaster; and in the niche over it is a good marble statue of S. Benedict, modeled by Francis Duquesnoy called Fiammingo, and executed by Orfeo Buselli. The fourth altar to the right has two columns and two pilasters of red breccia; and over it, in a frame of verde antique, is a Crucifixion, executed with great care by Romanelli. The spandrils of the cupola are painted by Cozza, according to Pascoli; and over the great altar, which is adorned with four columns of bigio venato, is the ancient Madonna, called *La Madonna Consolatrice*—The feast of S. Ambrose occurs on the 7th of December.

**S. ANNE AT THE QUATTRO FONTANE.** It is situate at the Quattro Fontane, and was built in the XVII. century by Discalced Carmelites, from whom it was transferred, by Pius VII., to the Nuns of the Perpetual Adoration, lately removed thence to the Maddalena, opposite the side entrance of the Quirinal palace. This church is therefore no longer officiated.

**ANNUNZIATA A TOR DE'SPECCHI.** This conventual chapel of Benedictine Oblates is situate at Tor de'Specchi, near the Capitol, within the convent of S. Francesca Romana; and it is open to the Public on the 9th of March, the feast of the Saint, and on the 25th of the same month, being the festival of the Annunciation. The inmates of the convent, who are all noble ladies, are not bound to strict enclosure; and their chapel is richly decorated, but contains no object worthy of particular attention to the antiquary or the artist.

**ANNUNZIATA DELLE TURCHINE.** This small church of the reformed nuns of S. Augustin is situate in the via di Sforza, a little to the south of S. Mary Major's, and its inmates are called Turchine, because habited in blue. The church and annexed convent were founded and endowed, in 1675, by Camilla Orsini. Over the altar to the left is B. Victoria, praying before the Virgin and Child, with S. Augustin and S. Joseph, beneath which is a small painting of S. Gertrude. Over the opposite altar is S. Paola, blessing her children before her departure for the Holy-land; and over the great altar is the Annunciation, all, except the first, by Gius. Ghezzi, and mentioned by Pascoli.

**ANNUNZIATA A' PANTANI.** It is situate in the via di Tor de' Conti, on the ruins of the magnificent

S. Anne  
at the  
Quattro  
Fontane.

Annun-  
ziata at  
Tor de'  
Specchi.

Annun-  
ziata delle  
Turchine.

Annun-  
ziata a'  
Pantani.



temple of Nerva; and attached to it is the convent of Neophytes and other Dominican Nuns. Its origin goes back to the X. century, when we find it mentioned in a bull of Agapitus II., addressed to Leo, abbot of S. Sylvester in Capite; and, in the middle ages, it is frequently mentioned as one of the twenty abbeys of Rome. In the XIII. century it passed into the hands of the Knights of S. John of Jerusalem; and to that period belong the two pointed windows of the church, that pierce the enclosure of the temple of Nerva. In 1566 it was given, by Pius VI., to its present occupants, who, being under the patronage of the Annunciation, changed its denomination of S. Basil to its present name.

Descrip-  
tion of.

Opposite the entrance is a Madonna, entitled *Regina Angelorum*, painted by an unknown hand. On the altar to the left is the Virgin and Child, with S. Dominic, S. Vincent Ferreri, S. Rose of Lima and other sainted nuns; and on the opposite altar is the Virgin and Child, with S. John the Baptist and S. James at one side, and on the other S. Basil on his knees, and an angel bearing his crozier, by Cristoforo Casolano. Over the great altar is a copy of Guido's famous Annunciation, by Lapis da Cagli; and the Assumption, in the large lunette above the altar, and the Birth of the B. Virgin, in the opposite one, are both, according to Titi, by Marco Tullio.

S. Antony  
Abbot.

S. ANTONY ABBOT. This convent of Camaldolese nuns stands on the northern point of the Esquiline, near S. Mary Major's, and succeeded to that of S. Andrew, which had been dedicated, in 467, by Simplicius, as we know from Anastasius in his Life of that Pope, and of which vestiges still re-

main in the annexed convent. The present church owes its origin to Card. Capocci, who, in 1259, bequeathed a sum of money for the erection of an hospital for the reception of persons suffering from the effects of fire, an institution now united to that for wounded persons, near S. Maria della Consolazione; and the Cardinal's will was carried into effect by Card. Ottone, bishop of Tusculum, and John Orsini, afterwards Nicholas III., as is recorded by an inscription of the XIII. century, inside over the Gothic door of the church. The Hospitalers, a French institute, were first called Fathers of S. Antony, who, having been united to the hospitalers of Malta, in 1778, were succeeded by Camaldolese Nuns, transferred hither by Pius VI.

The church consists of a nave and two aisles, divided by pillars and arcades; and on its walls are frescos illustrative of the life of S. Antony, with explanatory inscriptions beneath them, by G. B. Montano, called della Marca, an artist of considerable talents, but little patience in perfecting his productions. Those in the chapel of the Saint, which is the first in the right aisle, are by Pomerancie. In the tribune, the crucifixion, which is visible from the entrance of the church, is a good painting by G. Odasi; and the two lateral paintings, in the tribune, are by S. Parocel, who also painted the Nativity, in the chapel to the right, and S. Scholastica, S. Benedict, S. Romuald [and S. Apollonia, over that to the left, at the extremities of both aisles—The feast of the Saint occurs on the 17th of January; and during the octave, horses and other animals of domestic use are brought to the

Description of;  
monument  
to Henry  
IV. of  
France.

church door to be blessed (a)—Opposite this church is a granite cross, on a square basement, with a bronze crucifix and Madonna, and the arms of Clement VIII. and of the kings of France, erected by Benedict XIV., in 1745, on the ruins of a monument built by Clement VIII., in 1594, in memory of the absolution given by him to Henry IV. of France, on his conversion to the Catholic Faith.

Bambin  
Gesù.

**BAMBIN GESU'.** This pretty church stands at the extremity of the via di S. Pudenziana, at the foot of the Cispian Esquiline; and is annexed to a convent of religious, who, without making solemn vows, follow the rule of S. Augustin, and have for their principal object the instruction of female youth, and their reception for eight days, to prepare them for their first Communion. The church was erected under Clement XII., by Ferdinando Fuga, on foundations laid by Carlo Buratti; its front is censured by Milizia as too high, and its pediment as too heavy. Its interior forms a Greek cross, with a cupola. The S. Andrew Corsini, kneeling over the altar to the left, is by Jacopo Zoboli; the S. Augustin, over that to the right, is by Domenico Maria Muratori; and the Adoration of the Shepherds, over the great altar, is ascribed to Filippo Evangelisti, who, as Lanzi observes, employed Benefial to assist him in most of his productions, dividing with him the labour and the profit, but monopolising the merit and the glory.

S. Bernar-  
dino ai  
Monti.

**S. BERNARDINO AI MONTI.** This church is situate in the via Magnanapoli, nearly opposite the lateral entrance of the church of S. Agatha de' Goti, and had once been an oratory, dependant on the convent of S. Laurence in Paneperna, under the title

(a) See vol. I. p.



of S. Veneranda, as is shown by Martinelli; but it is now attached to the nuns of the Third Order of S. Francis, transferred hither from S. Euphemia, in the time of Clement VIII. The church is constructed in form of an elliptical hall, with six niches, five of which serve as chapels, and the sixth as the entrance, and was consecrated in 1625. Its cupola, on which ere represented the male and female saints of the Order in glory, is painted by Bernardino Gagliardi of Castello, and is commended by Pascoli, in his life of that artist. Over the first altar to the right is S. Francis in prayer, by an unknown hand, as is also the next painting, representing S. Francis, S. Clare, S. Antony and S. Agatha; and over the second altar, to the right, is the Redeemer carrying his cross, with S. Veronica to the right, and the B. Virgin to the left. Over the great altar is a painting of S. Bernardino: to the right is the same saint preaching, to the left, his death; and above is the Assumption, all, according to Titi, by Clement Majola, a pupil of Romanelli. Over the first altar to the left of the tribune is the Virgin and Child, by Gio. de Vecchi, who also executed the next painting, representing S. Helen and S. Diego with the cross; and over the next altar is S. Veridian, of the third order of S. Francis, addressed by a votary. In this church is interred the celebrated Cardinal Sirlet—The feast of the titular saint occurs on the 20th of May.

**S. CAIUS.** It is situate in the via di Porta Pia, S. Caius. on the site, it is supposed, of the house of the sainted Pontiff, whose name it bears, and belongs to the nuns called Barberine, who reside in the adjoining convent. It was erected, in 1630, by Ur-

ban VIII. , who employed as its architects Fran. Pe-  
parelli and Vincenzo della Greca. Over the first al-  
tar to the right is our Lord appearing to Magdalen ;  
over that to the left is S. Bernard , contemplating  
the Virgin and Child ; and over the great altar is  
S. Caius , administering baptism. His remains repose  
in an urn beneath the altar. This little church is  
kept closed throughout the year , except on the feasts  
of S. Teresa , the 15th of October , and of S. Mary  
Magdalen of Pazzi , the 25th of May , when the cal-  
ced Carmelite nuns of the annexed , and the dis-  
calced of the adjoining , convent are privileged to  
pay mutual visits to their respective churches and con-  
vents , by an internal communication.

S. Catha-  
rine de'  
Funari.

S. CATHARINE DE' FUNARI. This convent-  
church of Augustinian nuns is situate in a street  
of the same name , near the piazza Campitelli , and  
takes its distinctive appellation from a rope-walk ,  
that existed there , amid the ruins of the circus Fla-  
minius. A church stood here from the XII. century ,  
which , with an adjoining monastery , was given by  
Paul III. to S. Ignatius , in 1536 , as a conserva-  
tory for female children. The church was rebuilt ,  
as it now stands , in 1564 , by Card. Cesi , as is  
recorded by the inscription on its front , its ar-  
chitect having been James della Porta.

Descrip-  
tion of.

Its front , which forms two divisions , is built of  
travertin , ornamented with Corinthian pilasters of  
the same material , and crowned with a pediment  
and metallic cross ; and its door is decorated with  
two columns of pavonazzetto , and a marble enta-  
blature and pediment. Over the first altar to the left  
is the Annunciation , with S. Andrew to the right , and  
S. Augustin to the left , which , with the small

frescos above, relating to the same mystery, are by an unknown hand. Over the next altar, which is adorned with two small columns of verde antique, is a portrait of the Baptist; and on the sides and ceiling are several other paintings, relating to the Precursor, all executed with great care by Venusti. Over the great altar, which is adorned with two columns of verde antique, is the martyrdom of S. Catharine, by Livio Agresti of Forlì, who also painted the portrait of S. Monaca to the right, and that of S. Augustin to the left: the two large lateral frescos, relating to the martyrdom of the Saint, and the glory of the Saint, in the large lunette above, are by F. Zuccari; and the lateral figures of S. Saturninus and S. Sisinus, to the right, of S. Romanus and S. Augustin, to the left, with the children and the angels, are by Raffaelino da Reggio. The Assumption, with S. Lucia and S. Catharine, is by Scipio Pulzone of Gaeta. The Pietà, with different figures, over the next altar, and the paintings, some recording miracles wrought by the Saviour, and others relating to the Passion, around and on the ceiling, are by F. Zuccari. The S. Margaret, over the last altar, is a famous painting, by Annibal Caracci, as is also the Coronation of the B. Virgin, in the small tympanum—The feast of the Saint is celebrated here on the 25th of November, when a Cardinalitial chapel takes place, at which new Cardinals assume the cappa of ermin.

**S. CATHARINE OF SIENNA ON THE QUIRINAL.** This church of Dominicanesses stands on the Quirinal, in the via Magnanapoli, and is attached to the adjoining convent, built, in 1563, by Porzia Massimo, who took up her abode within its

S. Catharine of Sienna, on the Quirinal.



Descrip-  
tion of.

walls , in 1575 , after the death of her husband. The architect of the church was G. B. Soria ; and its sumptuous but irregular front was erected by Fran. Rosa.

In its portico , which is reached by a flight of steps , are two statues in plaster of S. Dominic and S. Catharine , by De Rossi. The interior is richly adorned with marbles and gilding , and with Corinthian pilasters of Sicilian jasper. The first altar to the left is adorned with two columns of Sicilian jasper ; and its walls are incrustated , as are those of all the other chapels , with various alabasters. Over the altar is a painting of S. Nicholas of Tolentino , in prayer before the B. Virgin and our Lord , by Pietro Nelli ; on the ceiling of the chapel are two angels , one holding the rule of S. Nicholas , the other his crozier. Over the next altar are the three Archangels , Gabriel , Raphael and Michael , by Fabio of the Dukes of Cornia , no bad painter for his time , according to Lanzi ; in the centre of the ceiling is the Eternal Father in glory , with S. Catharine in prayer to the right , and a Holy Family to the left ; and in the centre of the outer range is the Virgin and Child , with S. Peter liberated from prison , to the right , and , to the left , S. Joseph admonished by an angel , to take to himself Mary , all by Gio. Paolo Tedesco. Over the altar of the third chapel the Madonna del Rosario , with S. Dominic and S. Catharine , is by Giuseppe Passeri , one of his best productions , according to Pascoli : in the centre of the ceiling is S. Catharine in ecstasy , with the Annunciation to the left , and the Adoration of the Shepherds , to the right , by Gio. B. Speranza , much extolled by Baglioni ; and in the centre of the outer range are S. Catharine and the

Penitent Magdalen, with S. John the Evangelist and S. Philip Neri, to the right, and S. Dominic and John the Baptist, to the left, all executed by Gio. B. Ruggieri, according to the same Baglioni. Over the door of the sacristy is a fresco of Christ, appearing to S. Catharine, and exchanging her crown of thorns for a crown of roses; and over the opposite door is another fresco of S. Catharine in prayer, surprised by her Father, who finds her chamber illumined with supernatural splendour, both by Gius. Passeri, according to Pascoli, and not, as the Guides say, by Luigi Garzi (a). The high altar is adorned with four columns of verde antique, and not, as the Guides and Nibby say, of bianco e nero; and it was designed by Melchior Cafà of Malta, who also executed the high relief of S. Catharine in glory over it, the S. Agnes, to the right, to whom an angel presents the chalice of affliction. and the S. Catharine with the Infant Saviour in her arms, to the left, the handsomest ornaments of this church, according to Pascoli. In the four medallions over the great altar are S. Dominic and S. Thomas Aquinas, to the left, S. Peter Martyr and S. Vincent Ferreri, to the right; and in the cupola is the Eternal Father in glory, by Fran. Rosa. Over the altar of the first chapel to the right of the tribune is S. Dominic, resuscitating a child, by Biagio Puccini, a Roman painter held in high estimation in the time of Clement XI., according to Lanzi: in the centre of the ceiling is S. Dominic in glory, with the B. Virgin and S. Dominic to the right, and S. Francis and S. Do-

(a) Pascoli T. II. p. 219.

minic, to the left; and on the outer range are three angels, all by Gius. Vasconio, according to Titi, except the angels, which are by a more modern hand. Over the altar of the next chapel, which is sacred to all the Saints, is a glory, in which the B. Trinity appears above, beneath whom are the B. Virgin, the Baptist, Zacchary, Joseph, Joachim, S. Dominic, S. Thomas of Aquinas, S. Catharine, S. Philip Neri, S. Laurence Deacon, S. Stephen, S. Charles Borromeo, with S. Vincent of Paul, S. Sixtus Pope, S. Francis, S. John the Evangelist, SS. Peter and Paul and various angels, by Luigi Garzi, according to Pascoli: in the centre of the ceiling is the Eternal Father in glory, with the martyrdom of S. Sebastian to the right, and the Visitation to the left; and outside are Faith, Hope and Charity. Immediately over the altar, in a small oval frame, is a S. Vincent Ferreri, by an unknown but a good artist. Over the altar of the third chapel is Zosimus, a holy monk and priest of Palestine, in the V. century, communicating S. Mary of Egypt on the banks of the Jordan, by Benedetto Luti, according to his Biographer Pascoli. On the ceiling is a group of angels in fresco. On the ceiling of the church is S. Catharine in glory by Pietro Nelli—The feast of the titular saint is celebrated here on the 30th of April and the following Sunday,

S. CECILIA, See vol. I. p. 483.

S. Clare  
on the  
Quirinal,

S. CLARE ON THE QUIRINAL. This church, which is attached to a convent of Cappuchinesses, is situate in the via del Quirinale, and was built, in the XVI. century, by the exertions of the Archconfraternity of the Crucifixion in S. Marcellus, who continue to be its protectors. It is preceded by



a court; and over its door of entrance is the Adoration of the B. Sacrament, with S. Francis to the left and S. Clare to the right, painted by Roncalli, called Pomarancie. Over the altar to the right is a Dead Christ, with other figures; and over that to the left is S. Francis, receiving the stigmata, both by Jacopino del Conte of Florence. Over the great altar is a Crucifixion with different figures, carefully executed by Marcello Venusti; and the Coronation of the B. Virgin, in the oval above, is by Pomarancie—The feast of S. Clare occurs on the 12th of August.

**THE CHURCH OF THE CONCEPTION**, of the Benedictine nuns of the Campus Martius. This, which is the largest conventual church in Rome, after that of S. Cecilia, is situate in the via di S. Maria in Campo Marzo, and was founded in the VII. century, having originally belonged to Basilian nuns of the Greek rite. The present edifice was built by Gio. Ant. Rossi; and its front, which looks into the convent court-yard, is preceded by a portico, adorned with Ionic pilasters, and sustained by two Ionic columns of Oriental granite. Its interior, which is spacious and lofty, is in form of a Greek cross, but had been deploiled of its decorations by the French, who converted it into a lottery office. To the left on entering is a painting of the Birth of the B. Virgin; and to the right a Pietà. Over the lateral altar to the left is S. Benedict, contemplating his Sister Scholastica, as she wings her flight to heaven, with the birth of S. Benedict to the right, and our Lord appearing to him, to the left; and over the opposite altar is the Baptism of our Lord, with the birth of the Baptist to the left, and his Decollation, to the right, by Pasquale Marini. Over the next altar to the

The church of the Conception, of the Benedictine nuns of the Campus Martius.

right is S. Gregory Nazianzen, by Luigi Garzi; and over the opposite altar is a Crucifix. Over the great altar is the Madonna della Concezione; and the Assumption, on the ceiling above, is by Placido Costanzi. The nuns of this convent amount to about forty, and are all of noble families.

SS. Cos-  
mas and  
Damian,  
or S. Cos-  
simato,

SS. COSMAS AND DAMIAN, commonly called S. Cosimato. This conventual church, which is annexed to a convent of Clare nuns, is situate in Trastevere, to the rear of S. Calixtus, in a plain under the Janiculum, planted with trees, called *il prato di S. Cosimato*, which corresponds with the ancient *Campus Brutianus*, described in its proper place. It had been a Benedictine Abbey probably so early as the X. century, and certainly in the year 1160, when it is mentioned by Peter Mally, canon of S. Peter's, in a work of his addressed to Alexander III. From the Benedictines it passed into the hands of nuns of S. Clare, who have been in possession of it since 1250; and it was repaired by Sixtus IV. in 1475; but the present church formed only part of that of the Benedictines, a circumstance which accounts for its peculiar construction.

Descrip-  
tion of.

A porch, such as that of S. Clement's and S. Mary in Cosmedin, forms the entrance to the atrium, and is adorned with two columns of bigio and one of Parian marble. To the ancient atrium has succeeded an oblong court, adorned with a fountain, erected in 1731, the basin of which is an ancient granite bath. Over the great altar of the church is an ancient Madonna, brought hither from S. Peter's. The walls of the church are covered with paintings, of which those on the wall opposite the entrance, illustrative of the life of S. Francis, are by Francesco da Castello and Cesare

Torelli; those on the lateral wall to the right, relating to S. Clare, and those opposite relating to SS. Cosmas and Damian, are, the upper ones by Gio. Angelo Canini, and the under ones by the same Torelli. Over the side altar to the left are the titular Saints, receiving crowns of martyrdom; and over the opposite altar is the portrait of S. Clare. In the half-transept, to the left of the great altar, is another altar of jasper and verde antique; and the small urn of jasper, in its centre, contains the ashes of S. Fortunata. Above the altar is the decoration of the monument of Card. Alderani, who died in 1645, brought hither from the ancient capella Cibo, in S. Maria del Popolo. It consists of a large niche, decorated in front with exquisite chiseling, and with small alti-rilievi of Hope and Charity to the left, of Justice and Faith to the right, and of the Virgin and Child in the centre of the recess, on a ground of white marble, with the Cardinal kneeling before them, all admirable specimens of the sculpture of the time. Over the altar is an urn, composed principally of verde antique, in which repose the remains of S. Severa. The feast of SS. Cosmas and Damian occurs on the 27th of September.

**S. CROCE ALLA LUNGARA.** This little church is situate in the Lungara, and is commonly called *delle Scalette*, from the double flight of steps, that lead up to its entrance; and it is annexed to a convent of French nuns, called del Buon Pastore, instituted for the double purpose of giving protection to female innocence, and shelter to female misfortune. The convent also affords a temporary asylum to married victims of seduction or jealousy, occasionally sent here by the Ecclesiastical authorities, for their protection or reformation. Over the altar to the left is an Annunciation,

S. Croce  
alla Lungara.



which, with the Crucifixion over the great altar, is ascribed by Lanzi to Girolamo Troppa, a happy imitator of Maratta; and over the altar to the left is a penitent Magdalen, by Fran. Graziani of Naples.

S. Denis  
the Areo-  
pagite.

**S. DENIS THE AREOPAGITE.** This small church is situate, to the right, beyond the Quattro Fontane, on the way thence to S. Mary Major's; and the annexed convent belongs to French nuns, called Les Religieuses de Notre Dame, instituted by the Ven. Mother de Lestonac, for the education of female youth, as boarders and day-scholars. The church was built, in the XVII. century, by French friars of the Order of S. John of Mattha, and is in form of a Greek cross. On entering the passage to the sacristy, to the right, are relics of S. Cordule, over which is a much admired *Ecce Homo*. Over the altar to the left is the Madonna di Rimedio, by Mons. Dasi; over that to the left is S. Felix Valois and S. John Mattha, with the B. Trinity above, by Mons. David; and over the great altar is the Conception and S. Denis, by Carlo Cesi. The B. Virgin, giving a purse to S. Felix Valois, to the left of the great altar, is by Le Brun, who also painted the profession of Trinitarians to the right. Martinelli records that sellery was first sown in Rome, in the convent garden, by a Greek of Scio, at the close of the XVI. century, whence the garden is called l'orto del Greco.

SS. Do-  
menico e  
Sisto.

**SS. DOMENICO E SISTO.** This church is situate on the point of the Quirinal immediately above the forum of Nerva, and is annexed to a convent of Dominicanesses, transferred hither by Pius V., in 1570, from the convent of S. Sisto on the ancient Appian way. The present church, however, was built, under Urban VIII., by Vincenzo della Greca, whose incapa-

city, as Milizia observes in his *Roma delle Belle Arti*, knew not to take advantage of so open and so elevated a site, and whose bad taste is evinced by the positive errors, with which the edifice abounds. Two huge flights of steps lead up to its entrance; and its front, which is entirely of travertine and broken into two ranges, is adorned with Corinthian and composite pilasters, and niches occupied by statues of S. Sixtus Pope, S. Dominic, S. Peter Martyr and S. Thomas.

The interior is rich in rare marbles, in paintings Description of. and gilding. The S. Dominic and S. Catharine of Sienna, kneeling before the Virgin and Child, over the altar of the first chapel to the left, is painted on wood by Romanelli: the marriage of S. Catharine, over that of the next, is ascribed to Allegrini; and the Crucifixion, over the third, is a copy from one by Lanfranc. The high altar is adorned with four columns of Sicilian jasper; over it is an ancient Madonna; and at its sides are, to the right, the Nativity of the B. Virgin above, her marriage in the middle, and the Visitation beneath, to the left the Annunciation in the centre, the Nativity beneath, and the Presentation above, by Canuti of Bologna. The battle-scene, to the right, is by Pietro Paolo Baldoni, a pupil of Cortona's; and Luigi Gentili painted the opposite fresco, representing S. Dominic having consigned to the fire the Sacred Volume, which remains intact, and heretical books, which are being consumed by the flames, a painting recommended by its composition, design and colouring, as Passeri justly observes. Over the next altar is S. Dominic, borne to Soriano by three Saints, by Mola. The death of S. Peter Martyr, over the altar of the

next chapel, is a copy from that of Titian in Venice; and the marble group of the Redeemer and Magdalen, in the next chapel, erected by Bernini, is by Antonio Raggi, as is recorded by Pascoli (a). The frescos on the ceilings of the tribune and church, representing the glory of the Dominican Order, are by Canuti.

S. Girolamo della Carità.

**S. GIROLAMO DELLA CARITÀ.** It is situate nearly opposite the English college, and is supposed to stand on the site of the house of Paula, a Roman matron, in which S. Jerom had been lodged, when invited to Rome, in 382, by S. Damasus Pope. It had been a collegiate church, and subsequently belonged to the Minor Observants, who, in 1536, were transferred to S. Bartholomew in the Island, when it was given by Clement VII. to a pious Union of noble foreigners, instituted by him under that title, to provide for the necessitous poor, particularly for those in prison. S. Philip Neri lived for thirty-three years in the annexed house, where he commenced his institution of the Oratory; and the Congregation of Priests, by whom the church is officiated, although unconnected with the Oratory, recognise its sainted Founder as their patron. The church was erected, in the XVII. century, by D. Castelli, save its front and the great altar, which are by Carlo Rainaldi.

Description of.

The first chapel to the right, on entering, belongs to the Spada family, and is erected, in his usual fantastic style, by Borromini. The two angels, in front, sustaining a drapery of coloured marble, are by Antonio Giorgetti, a pupil of Bernini. The recumbent statue of Horace Spada, to the right, clothed in Senatorial dress, is by Ercole Ferrata; and the opposite one of Bishop Spada is by Cosimo Fancelli. Over the

(a) T. I. p. 249.



opposite altar, to the left, is our Lord giving the keys to S. Peter, a painting of merit by Muziano. Over the great altar stood the famous Communion of S. Jerom, by Domenichino, now in the Vatican; and that which occupies its place is an excellent copy, by the Baron Camuccini. Over the altar of the lateral chapel to the right is the Baptist, with S. Joseph and S. John the Evangelist, pointing out the Lamb of God, by Durante Alberti; and outside, in the transept, is the monument of Count Montauti, by Pietro Berretini da Cortona. Over the altar of the lateral chapel to the left is the statue of S. Philip Neri, by le Gros. The small door outside, in the transept, leads into the sacristy, on the ceiling of which is a celestial glory, by Pietro Barbieri. From the sacristy the stranger is conducted to the original oratory of S. Philip Neri, now the choir, on the altar of which is a portrait of the Saint. Over the altar of the present oratory is a painting of S. Philip and S. Jerom before the Virgin and Child, a work of merit by Francesco Romanelli; and the decorations of the chapel are by the Cav. Pantera. The bed-room of the Saint also forms a small chapel, in which is preserved the mask, taken after his death. Its altar-table is formed from his wooden bedstead; and the lateral painting to the right, representing S. Philip miraculously restored to health, and that to the left, representing him, when convalescent, refusing the purple, are by the Cav. Pantera. S. Philip had frequent conferences with S. Ignatius and S. Charles Borromeo in these rooms, the form of which has been considerably altered.

S. GIACOMO ALLA LUNGARA. This church is S. Giacomo alla Lungara.  
annexed to an Augustinian convent, originally built Lungara.

as a Magdalen asylum, by S. Charles Borromeo; and it was rebuilt by Card. Francis Barberini. Over the lateral altar to the right is S. Clare being blessed by S. Augustin; over that to the left is the Penitent Magdalen, both by Francesco Troppa; and over the great altar is the portrait of S. James, by Romanelli—The feast of the titular Saint occurs on the 25th of July.

SS. Incarnazione of the Barberine.

#### SS. INCARNAZIONE OF THE BARBERINE.

This convent church of Teresian nuns of a milder rule, called *Barberine* from their founder Urban VIII., *Barberini*, is situate in the street leading from the Quattro Fontane to the piazza di Termini, and was built by Card. Francis Barberini, in 1670. Over the altar to the right is S. Mary Magdalen of Pazzi, with S. Teresa and the Infant Saviour, to the right, and S. M. Magdalen of Pazzi, to the left; over the altar to the left is S. Elias and S. Albert, before the Virgin and Child; and over the great altar is the Conception, with Mary Magdalen of Pazzi's supposed marriage with the Saviour, to the right, and the same Saint to the left, with two Saints in two ovals below, all by Giacinto Brandi. The other paintings are not worthy of particular notice.

S. Joachim of the Paolotte.

S. JOACHIM OF THE PAOLOTTI. This church is situate in the via di S. Lucia in Selce, on the first floor of the annexed convent, and is in form of a Greek cross. Over the altar to the left is a crucifix; over that to the right is S. Francis of Paola, showing the motto of the Order, which is *Charitas*; and over the great altar is S. Joachim, instructing the B. Virgin.

S. Joseph, at Capo le Case.

S. JOSEPH AT CAPO LE CASE. This church of Teresian nuns, annexed to their convent, is situate

on that part of the Pincian called Capo le Case , and was first built, in 1598 , by a Spanish priest of the Oratory, named Francis Soto, and by Fulvia Sforza. It was rebuilt by Card. M. Lante and the nuns , in 1628. Outside , over its entrance , is a fresco of the Flight into Egypt, by Tommaso Luini, now nearly effaced ; and inside, over its entrance, is the Nativity by Sister Maria Eufrazia Benedetti, a member of the annexed convent, who also painted the Virgin and Child , with S. Catharine martyr, to the right on entering , and the small Virgin and Child , with the Baptist and S. Andrew , over the first altar to the left. The B. Virgin, over the first altar to the right, presenting S. Teresa with a gold necklace, is a valuable painting by Lanfranc. Over the second altar to the left is a large Crucifix, with the Afflicted Mother in solitary desolation beneath ; and opposite is a portrait of S. Teresa, by the same sister Benedetti. The great altar was erected by the architect Breccioli ; and over the altar is a painting of the Virgin and Child, and the angel admonishing Joseph to fly into Egypt, a master-piece by Andrea Sacchi. The tabernacle over this altar is composed of jasper, verde antique, Giallo antico ; and its little cupola of verde antique and giallo antico is sustained by four columns of porta santa, and two pilasters of verde antique. Over the door of entrance to the convent is S. Teresa, painted in fresco by Andrea Sacchi , and retouched by Carlo Maratta—The feast of the titular Saint occurs on the 19th of March.

**S. JOSEPH OF THE URSULINES.** This church is situate near the Corso , in the via Vittoria , and is annexed to an Ursuline convent, founded by Donna Camilla Orsini Borghese , subsequently enlarged

S. Joseph  
of the Ur-  
sulines.



by the Duchess of Modena, in 1684, and rebuilt, with the church, by Clement XIII., in 1760. The nuns receive boarders; keep a gratuitous female day-school; and profess the rule of S. Augustin. The church and convent were repaired, as at present, by Benedict XIV. The interior of the church is adorned with richly gilt Ionic pilasters and stuccos, with a ceiling formed into small gilt coffers, and with a small cupola. Over the altar of the chapel to the right is a painting of S. Augustin, by Father Pozzi, S. J.; over that of the chapel to the left is Magdalen, recognising our Lord after his Resurrection, by the same; and over the great altar is the Holy Family, with S. Ursula kneeling before the Virgin and Child, also by Father Pozzi. The feast of S. Joseph occurs on the 19th of March, and that of S. Ursula on the 21st of October.

S. Lucia  
in Selci.

S. LUCIA IN SELCI. This pretty church is annexed to a convent of Augustinian nuns, situate in a street of the same name, ascending towards S. Martino ai Monti, and is called *in selci* from the paved street before it. The convent existed, in 500, under Pope Symmachus; both church and convent were remodeled by the nuns in the XVI. century, the former after the design of Carlo Maderno; and the church has been recently put into excellent order by the nuns. Over the first altar to the right is the martyrdom of S. Lucia, by the Cav. Lanfranc; over the next altar to the right is S. Augustin, by Speranza; and over the great altar is the Annunciation, by an unknown hand. Over the first altar to the left of the tribune is S. John, communicating the B. Virgin; and over the next is S. Nicholas of Tolentine and S. Monaca, contem-

plating the B. Trinity, by the Cav. d' Arpino—The feast of S. Augustin occurs on the 28th of August, and that of the titular saint on the 13th of December.

**THE MADONNA ADDOLORATA.** This church The Madonna Addolorata. is situate in the Lungara, on the skirt of the Janiculum, in the vicolo delle Mantellate, and is annexed to a convent of Servites of Mary, commonly called *Mantellate*. Over the altar to the right is a painting of the B. Trinity; over that to the left is another, representing the seven founders of the Servites in presence of the Madonna; and on the floor between both are the monumental slabs of Elizabeth Masturzi of Rome, who took the name of Maria Giuliana, foundress of the female Servites, and of her parents, who died in the present century. Over the great altar is the Madonna Addolorata, with a Dead Christ before her; and on the ceiling is a glory.

**S. MARIA DELLA CONCEZIONE**, of the S. Maria della Concezione. *Sepolte Vive*. This convent church of Franciscan nuns is situate in the vicolo della Concezione, nearly opposite the front entrance of S. Maria ai Monti; and its inmates are called *Sepolte Vive*, from the austerity of their rule. They were founded by the Ven. Franchess Farnese, whose remains repose within the convent. After their profession, they never see even their parents; and, besides the ordinary Lent, they fast from the second of November, the feast of all souls, until the Nativity. A recent French writer Note. confounds the Cappuchinesses of the Quirinal with the *Sepolte Vive*, who are a distinct Order; and informs us, "on the authority of a lady distinguished by her rank and qualities", that they keep a perpetual Lent, have a death's head on the refec-

tory table, and sleep in their coffins ; that when one of the sisters has lost her Father or mother she is not informed of it ; that the superioress only announces to the assembled nuns that one of them has lost a parent ; and these latter details are illustrated by a pathetic episode of equal authenticity (a). The " lady of distinguished rank and qualities " must have misinformed the writer, for these austerities form no part of the discipline of the Cappuchinnesses or Sepolte Vive, as he might, perhaps ought, to have learnt by visiting their convents, nor of any other religious Institution in Rome. The Cappuchinnesses and Sepolte Vive may be visited by their friends and relations four times in the year ; and the sister on duty is always prepared to communicate with visitors male or female, lay or ecclesiastical, at what is called the *rota*, which, while it intercepts the view, gives sufficient facility for conversation.

S. Maria  
Liberatrice.

**S. MARIA LIBERATRICE.** It is situate in the Forum, at the base of the Palatine, and was transferred by Julius III., in 1550, from Benedictine nuns to the Oblates of Tor de' Specchj, who have given it in care to a Rector, a Sacristan and a Confessor, by whom it is officiated. It was put into its present order, in 1617, by Card. Lante, who employed as his architect Onofrio Lunghi. The first chapel to the right is sacred to the Cuor di Gesù. Over the altar of the second chapel is the death of S. Joseph ; and on the lateral walls are S. John the Evangelist to the right, and S. John the Baptist to the left, with S. Joseph in glory on the ceiling, all by unknown hands. The third chapel is that of S. Francesca Romana, who is represented, over the altar,

(a) Valery's *Travel's in Italy*, translated etc. B. XV. c. 21.



in the act of receiving the rules of the Oblates from the B. Virgin, by Parocel; on the wall to the right is the same Saint promising an abundant harvest, by Gramiccia; and on that to the left she is healing the infirm, by Ceccarini. The frescos, representing angels and architectural designs are by Parocel, who also painted the S. Francesca in glory on the cieling. On the cieling of the sacristy is an Assumption, also by Parocel. Over the great altar is a large wooden crucifix: on the wall to the right is Christ being crowned with thorns; on that to the left is the Redeemer carrying his Cross, and met by Veronica, both said to be by Gramiccia. Over the first chapel to the left of the tribune is the Madonna, entitled S. Maria Liberatrice, painted on the wall over the altar, at the sides of which is the Annunciation; on the wall to the right is the Nativity of the B. Virgin; and on that to the left is the Presentation, by an unknown hand. Over the altar of the next chapel is S. Sylvester, binding a dragon, which is said to have infested the vicinity, while a pagan priest falls dead at his feet; to the right is S. Sylvester, imploring the aid of S. Peter on the occasion; and to the left are the conversions wrought by the miracle, and idolatrous books consigned to the flames, all by some unknown and obscure painter. Over the altar of the next chapel is S. Michael slaying the dragon; to the right is a portrait of S. Antony Abbot; to the left that of S. Rock; and on the ceiling is a fresco of the B. Trinity.

#### S. MARIA MADDALENA ON THE QUIRINAL. S. Mary Magdalen,

This small church is situate opposite the lateral entrance of the Quirinal palace, and had been founded, on the Quirinal, with the annexed convent, in 1581, by Magdalen

Orsini, who became a member of the Community; then Dominicanesses. The church was rebuilt, under Clement XI., by the architect Burioni. The Dominicanesses have been recently removed to other convents of their Order; and to them have succeeded the nuns of the Perpetual Adoration, transferred hither from S. Anne near the Quattro Fontane. On the great altar is exposed the B. Sacrament, every day, from five in the morning until half an hour before night, when the exposition closes with the Benediction of the Most Holy Sacrament—The feast of the titular saint occurs on the 22nd of July.

S. Mary  
of the Pu-  
rification.

**S. MARIA DELLA PURIFICAZIONE.** This modern little church is situate in the via in Merulana, that leads from S. Mary Major's to S. John Lateran's, and is annexed to a convent of Clare nuns. Its entrance is reached by a double flight of steps; and its interior is in form of a Greek cross. Over the first altar to the left is the Baptist, reproaching Herod with his incestuous connexion; over that to the right is S. Francis in the act of *clothing* S. Clare, in presence of S. Antony; and over the great altar is the Purification, when the Infant Saviour is held in the arms of the devout Simeon.

S. Mary,  
Regina  
Coeli.

**S. MARIA REGINA COELI.** This pretty church is situate in the Lungara, and is annexed to a convent of discalced Carmelite nuns, founded by Anna Colonna Barberini, the wife of the nephew of Urban VIII., as is recorded by an inscription inside over the entrance. The church and convent were erected by F. Contini. Over the altar of the first chapel to the left is the death of S. Anne, by Chiari; over the altar to the right is S. Teresa, in the act of writing, by Romanelli; and over the great altar

the Presentation of the B. Virgin, also by Romanelli. The tabernacle is composed of rosso antico, and lapislazzuli, and is decorated with composite columns of flowered alabaster, supporting a dome of verde antique, lapislazzuli, giallo antico and other rare marbles; and it is further ornamented with ivory columns, and with groups, in ivory relief, of our Lord mocked as a fool, his Flagellation, and his Deposition from the Cross. To the left of the altar is the handsome monument of the Foundress, in nero antico, with her bust in gilt bronze; and before the altar is also a monumental slab, covering her remains, and recording her death in 1655. The convent is designated *Regina Coeli*, because its inmates repeat that hymn at every interval of four hours, on the signal given by the convent bell.

**S. MARIA DE' SETTE DOLORI.** This handsome church is annexed to a convent of Augustinian nuns, situate in Trastevere, under the Pauline fountain, near S. Pietro in Montorio; and the church and convent were erected after the designs of Boromini, in 1652, by Donna Camilla Savelli Farnese, Duchess of Latera, and given by her to their present Occupants, who make annual engagements, and are not bound to strict enclosure, being one of the least austere of the female monastic Orders. The front of the church remains still unfinished; but its interior is tastefully decorated. In the vestibule, opposite its entrance, is a much admired Madonna Addolorata, by the Cav. Mark Benefial. Inside over the door is the monumental inscription of the Foundress, who died in 1658, and who is interred with her husband, Peter Farnese, in the monument to the left, outside the railing of the sanctuary. Over the lateral altar to

S. Mary,  
of the  
Seven  
Dolors.



the right is the Annunciation, copied from a much esteemed original in Florence; over that to the left is S. Augustin taught the fathomless depth of the mystery of the Trinity by a child, who is engaged in a vain attempt to exhaust the ocean with a shell, a valuable painting by Maratta; and over the great altar, which is ornamented principally with lapislazuli, giallo antico and flowered alabaster, is a Dead Christ, painted by Cicognini of Venice. In the eight niches are eight cartoons of the angels on the Ælian bridge, by Bernini, whose sister had been an inmate of the convent. The sisters receive young ladies and boarders, whom they educate for the world.

S. Maria,  
of the  
Umiltà.

**S. MARIA DELLA UMILTÀ.** This richly ornamented church is situate in a street of the same name, near S. Maria delle Vergini, and was built, together with the adjoining convent, in 1603, by Donna Francesca Orsini, for Dominican nuns, from whom it passed to its present occupants, who are nuns of the Visitation, called Salesians, because instituted by S. Francis of Sales and S. Francesca Fremiot de Chantal, one of the least rigid of the female monastic orders.

The front of the church was erected by Carlo Fontana; and its interior is richly decorated with coloured marbles, Sicilian jasper and gilding. Over the first altar to the right is the Madonna of Guadalupe, presented to the Salesian nuns by Benedict XIV.; over the next altar, at the same side, is the death of S. Joseph, ascribed to Guido Reni; and over the opposite altar is a marble group of S. Francis of Sales, in the act of writing, attended by an angel, by Francis Maratta.

S. Mary,  
delle Ver-  
gini.

**S. MARIA DELLE VERGINI.** This church of Augustinian nuns is situate in the via delle Vergini,

not far from the fountain of Trevi, and takes its name from the Vergini Educande, instituted, in 1596, by Father Paterio of the Oratory, who built the church. The SS. Augustin and Monaca, over the altar to the right, which is decorated with two columns of Sicilian jasper, is a bad painting by an unknown hand; the Magdalen, recognising our Lord, over the altar to the left, which has two columns of nero venato, is a painting of some merit, by G. B. Mercati; and the Assumption, over the great altar, built in 1697, by de' Rossi, and crowded above with fantastic decorations, is a good painting by Lodovico Gemignani, who also painted the Trinity on the ceiling of the tribune, and the celestial glory on that of the church, works of considerable spirit, elegance and grace. The statue of S. Augustin, in the niche to the right of the tribune, and that of S. Joseph in the niche to the left, with the others in plaister, are by Filippo Cercani.

**S. MARTHA.** This church, which is annexed to a S. Martha. convent of Augustinian nuns, is situate in the piazza of the Roman college, where S. Ignatius had established a Magdalen asylum, which existed there until 1561, when the locality was transferred to its present occupants. The church underwent thorough repair, in 1673, by Carlo Fontana, and was consecrated anew under Innocent XII. On its cieling are three ovals, painted by Baciccio, representing, that next the door, S. Martha preaching, that at the other extremity, another legend of S. Martha, destroying a dragon, and that in the centre, the same Saint in glory. Over the first altar to the right is a Transfiguration, by Grimaldi: over the next altar is the Saviour appearing to S. Ignatius, with S. Charles Borromeo, by Albertoni;

and the Baptist preaching, over the third, is by Cozza. The great altar is adorned with two columns and two antae, incrustated with Oriental alabaster; and in an urn beneath it reposes the body of S. Boniface. Over the altar is a good painting, by Borgognone, representing our Lord in the house of Magdalen and Martha. The three Marys, to the right of the altar, is by Luigi Garzi; and the Resuscitation of Lazarus, to the left, is by Fabio Cristofari, father of the famous Vatican Mosaicist. The Virgin and Child, over the next altar to the left, is by Gemignani; S. Monaca and S. Augustin, before the Virgin and Child, over the next altar, is by Pietro del Po; and the Guardian-angel, on the third, is by F. Rosa—The feast of S. Martha occurs on the 29th of July.

**S. Nicholas of Tolentine.**

**S. NICHOLAS OF TOLENTINE.** It is situated in a street of the same name, leading to it from the piazza Barberina, and was erected by the discaled Augustinian friars, who had their noviciate here, after the confirmation of their Order by Clement VIII., in 1599. It was rebuilt and decorated, in 1614, as it now stands, at the expense of the Pamphilj family; and its front was erected by Gio. Battista Baratta, a pupil of Algardi, who has exemplified in its construction all the architectural defects, that characterised the century, in which he lived. The front is of travertin in two divisions, the under one adorned with Corinthian, the upper with composite, columns; and its entrance is reached by a flight of travertin steps. Its interior consists of a single nave with side chapels, transept and tribune, and measures 168 feet in length, by 67 feet in breadth, including the choir, which is 51 feet long, the largest dimensions of any conventual church in Rome; and its height is symmetrical with



its length and breadth. It is adorned throughout with marble pilasters of the Ionic order ; and its ceiling is richly gilt. The organ , over the door of entrance, is sustained by four composite columns of porta santa. Over the altar of the first chapel to the right is S. Nicholas, resuscitating a child, by F. Laurenzi ; and the lateral paintings of the Nativity of the B. Virgin, to the right , and her Coronation to the left, are productions of considerable merit , by G. Ventura Borghesi, a distinguished pupil of Pietro da Cortona. Over the altar of the next chapel is S. Michael, appearing to S. Eularia and S. Romuald, by a modern hand ; and over the altar of the third chapel is S. Gertrude and S. Monaca, by Baldini, who also executed the lateral paintings , together with the same two saints in glory on the ceiling. The Baptist in the desert , over the next altar in the transept , is a good painting by Baciccio. The great altar is most unarchitecturally constructed by Algardi, who also designed the statues in the niche over it, representing S. Nicholas and S. Augustin before the Virgin and Child , executed by his scholars. The celestial glory in the cupola of the church was painted by G. Coli and P. Gherardi ; and the angels above are by Baldini, who also painted the Obedience , Discipline , Humility and Poverty in the spandrels. The walls of the adjoining chapel of S. Matthew are covered with frescos ; and over its altar is a painting of S. Matthew. Over the altar to the left, in the transept , is S. Agnes on the pile , a copy from that of Guercino in the Doria palace. Over the altar of the next chapel is the Madonna del Buon Consiglio ; the Holy Family to the right is by Raffaello, a Cappuchin ; and the Annunciation to the left ,

with the glory above, is by G. Cades. The next chapel is adorned with two columns of verde antique, and was erected by Pietro da Cortona, who commenced the glory on its cupola, finished by Giro Ferri. The relief of the Madonna appearing to a shepherd, in the niche over the altar, is by Cosimo Fancelli; the statue of the Baptist to the left, is by Raggi; and that of S. Joseph to the right is by Ferrata. Over the altar of the next chapel is a painting of S. Philip Neri, in ecstasy, by C. Creo—The feast of the titular Saint occurs on the 10th of September.

S. Norbert.

S. NORBERT. This pretty little church is situate on the Viminal, in the street that leads from the Quattro Fontane to S. Mary Major's. It had been originally erected by the Reformed Regular Canons of S. Norbert, called, from the locality of their first monastery in Flanders, *Premonstratensians*; but it was transferred, in 1833, by the present Pontiff Gregory XVI., to the Sisters of Charity, first introduced into Rome from Genoa by Leo XII., and placed over the *pia casa alle terme Dioclesiane*. The annexed convent of S. Norbert is now occupied by twelve sisters of charity, who have established in it the noviciate; and the principal object of the Institute in Rome is the superintendence of 500 poor females at Termini, and of the hospitals which the Ecclesiastical authorities may consign to their care—On entering the church we observe two glazed recesses, to the right and left of the entrance, in which are preserved the incorrupt bodies of two youthful martyrs, named S. Justin and S. Musicinus, with ampullae containing their blood. On the wall to the right is a painting of Honorius II., approving S. Norbert's institute, in 1126; and to the left is

S. Norbert preaching against the errors of Tankelin in Antwerp. Over the altar to the left are SS. Adrian and James, martyrs; and over that to the right is the B. Virgin, appearing to B. Herman, both by Stefano Pozzi, a pupil of Masucci. To the right of the tribune is S. Augustin, giving his rule to S. Norbert, whose Order is a reformation of Regular canons; beyond which is Honorius II., who received S. Norbert in Rome, in 1125, with every mark of respect. To the left of the altar is the conversion of Saint Norbert, who has fallen with his steed, terrified by a thunderbolt, which has cleft the earth before his horse's feet. In a niche over the altar is a marble group of the Madonna, appearing to S. Norbert—The feast of the titular Saint occurs on the 6th of June.

SS. PETER AND MARCELLINUS, See vol. I. p. 616.

S. PHILIP NERI, of the Philippines. This little conventual church of Philippine nuns, instituted, by S. Philip Neri, for the education of female youth, is situate in the via di Sforza. Over the altar to the right is the Madonna Addolorata; over that to the left is S. Joseph and the Saviour; and over the great altar is S. Philip Neri, with the Virgin and Child.

S. Philip Neri.

S. PUDENZIANA, vol. I. p. 628.

SS. QUATTRO CORONATI, vol. I. p. 631.

SS. RUFINA AND SECONDA. This little church is situate in Trastevere, and belongs to the annexed convent of Nuns of the Sacred Heart, built, it is supposed, on the site of the paternal house of the two Sister-martyrs, whose names it bears, and who suffered in the reign of Valerian and Gallien. It had belonged to Ursulines, but has been recently

SS. Rufina and Seconda.



transferred to its present occupants, who devote themselves to the education of female youth, whom they receive as boarders and as gratuitous day-scholars. It contains some paintings, to which the observation of Titi is more applicable than to those of S. Giuseppe, at Capo le Case, which is, that they are less entitled to attention as works of art than as the productions of a nun of the Order, a convert too from the Russian church, the Princess Gallitzin, now an inmate of the Trinità de' Monti. The painting over the altar to the right is the Virgin and Child, appearing to a Pope; to the left is the Afflicted Mother; and over the great altar is our Lord of the Sacred Heart, the three, as we said, by the Princess Gallitzin.

S. SYLVESTER IN CAPITE. vol. I. p. 638.

S. SUSANNA. See vol. I. p. 644.

S. Teresa.

S. TERESA. It is situate in the street leading from the Quattro Fontane to the fountain of Termini, and is annexed to a convent of discalced Carmelite nuns, built in the XVII. century, by Catharine Cesi, widow of the Marquis della Rovere, after the design of B. Breccioli. The lateral altar to the right is decorated with two columns of bianco e nero, and with a painting of S. Ursula and her companions; the opposite altar is adorned with two columns of Sicilian jasper, and a painting of the Conception; and the great altar is ornamented with two columns of Sicilian jasper, and with a painting of S. Teresa, receiving a necklace of gems from the B. Virgin, and a veil from S. Joseph, all ascribed to Abbati of Parma—The feast of S. Teresa occurs on the 15th of October.

**S. URBAN A CAMPO CARLEO.** This church, S. Urban  
a Campo  
Carleo. which is annexed to a convent of Cappuchinesses, is situate in the via Alessandrina, at the southern extremity of Trajan's forum, and was founded, with the convent, in 1264, by Giacoma Bianchi, a Roman lady; and, in 1600, Card. Baronius obtained the convent from Clement VIII., for such of the inmates of the then adjoining conservatory of S. Euphemia, as might be disposed to become Clare Cappuchinesses, on which occasion the church and convent were rebuilt. The church is preceded by a square court. The Annunciation over the altar to the right is ascribed to Muziano; the S. Charles Borromeo, S. Francis of Assisi and S. Nicholas of Bari, over the altar to the left, is by Ottavio Leoni; and the Virgin and Child, over the great altar, with S. Urban, S. Euphemia and other Clare nuns, is by Ceccarini. The feast of S. Urban occurs on the 25th of May.

## CHAP. VIII.

## NATIONAL CHURCHES.

**S.** Agatha of the Goths, See vol. II. p. 7.

**S. ANDREW OF THE SCOTS.** This simple S. Andrew  
of the  
Scots. and tasteful edifice is annexed to the Scottish college, and is situate in the street leading from the piazza Barberini to the Quattro Fontane. It was erected, in 1645, at the expense of the Marchioness of Huntley, and embellished, in 1676, by Count Leslie of Balquhain in Scotland. Its interior consists of a single nave, a tribune, in which is the great altar, and two side altars; and the gallery over

the small internal portico, at the entrance, serves for the choir and organ. In the square niche, to the right on entering, is the marble monument of John Stuart, son of James Earl of Bute, who died at Rome in the service of James III. A. D. 1739, erected to him by his mother, the Countess of Bute. The opposite monument is that of Rev. Peter Grant, many years Agent at Rome to the Scottish Clergy, and much revered for his talents, acquirements and virtues: it was raised to the memory of "their excellent friend" by John Earl of Bute and his brother the Hon. James Stuart Mackenzie. Over the altar to the right is an excellent painting of S. Margaret, Queen of Scotland, executed, according to Titi, by a Polish artist. Over the great altar is the martyrdom of S. Andrew, the Apostle, Patron of Scotland, painted by a Scottish artist named Hamilton, a pupil of Borgognone, who also executed several easel paintings in the casino of the villa Borghese. Pope Clement XI. celebrated Mass on this altar, in 1717, on the feast of S. Margaret, which was attended by James III.; and the Pontiff and Pretender had an interview, on the occasion, in the annexed college. The Pope presented to the church the gold chalice with which he officiated, and which, with the other valuable church plate, fell a prey to French rapacity.

S. Anne of  
the Bres-  
cians.

S. ANNE OF THE BRESCIANS. It is situate on the left bank of the Tiber, in a small street off the via Giulia, and is also denominated the church of SS. Jovitus and Faustina, natives of Brescia, who suffered martyrdom under Adrian, and are the patron saints of the Brescians. Bramante had here commenced the law-courts of Julius II., remains of which are still seen opposite this church in the via Giulia;



and the Brescians obtained the site destined for the Courts' church. Its front was erected by Carlo Fontana, at the close of the XVII. century. Over the first altar to the right is S. Antony of Padua; and over the opposite altar is S. Nicholas of Bari. Over the second altar to the left is a crucifix; over the opposite altar are the Virgin and Child and S. Anne, of the school of Barocci; and over the great altar is S. Faustinus and Giovita, by Cozza. On the ceiling is a glory with S. Anne and SS. Faustinus and Jovita.

**S. ANTONY ABBOT**, of the Armenians. This S. Antony  
Abbot. little church is attached to an Armenian convent of Antonine friars, in the via del S. Uffizio, in which young ecclesiastics are educated for their native mission of Armenia. Over the altar to the right is a painting of the Crucifixion; over that to the left is another of the Assumption; and over the great altar is one of S. Gregory Illuminator. To the right of the high altar is a Holy Family. Armenian High Mass is celebrated here on the 3d and 25th of January, and on Christmas day and Easter saturday.

**S. ANTONY OF THE PORTUGHESE.** This church S. Antony  
of the Por-  
tuguese. is situate near the largo della Scrofa, opposite the entrance to the convent of S. Augustin, and belongs, with the annexed hospital, to the Portuguese nation. The original church had been built in the XV., and the present church in the XVII., century; and its massive front was begun by Martino Lunghi, and completed by C. Schor, in 1695. Its interior forms a Latin cross; its walls are literally cased in Sicilian jasper, giallo di Siena and coloured marbles; its chapels are rich in gilding, alabaster, fior di persico, giallo antico, verde antique, porphyry etc.; and it is impossible not to be struck, on entering,

with the rich scene of marbled magnificence, which it presents. The interior is decorated throughout with Ionic pilasters of Sicilian jasper, having richly gilt capitals. In a square recess to the left, on entering, is the small monument of Martin Navarro, a celebrated Portuguese Jurist, whose bust, mentioned by Martinelli, is much admired for expression; and in the same recess is a similar monument, raised to Antony de Armada, also a Portuguese. Over the altar of the first chapel to the left is S. Antony of Padua, a native of Lisbon, appearing to S. Sebastian and S. Vincent, martyrs, by a scholar of Conca; and over the altar of the second chapel, at this side, is the Nativity, a good painting by Nicholas of Lorrain, whose are also the Adoration of the Magi to the right, and the Repose in Egypt, to the left. This chapel is richly decorated by a Portuguese benefactor; and the two beautiful lateral doors of jasper are worthy of observation. The next altar, in the transept, is adorned with two Ionic columns, cased in *fior di persico*; at its entrance are two pilasters of *porta santa*, the four with gilt capitals; and the urn, under the altar, is a species of *lumachella*, called *breccia di Francia*. The altar was built by Luigi Vanvitelli; and its painting of the Conception is by Zoboli of Modena. Over the door to the right is the tomb of the *Comendatore* Sompago, the founder of the chapel, whose remains repose in the beautiful urn of *bigio brecciato*, and whose bust is by P. Bracci, who also executed the *Fame* over the opposite door, which is part of the same monument. The great altar is adorned with four columns of Sicilian jasper, with gilt bases and capitals, on *zoccles* of *verde antique* and alabaster; and the *antependium* is of beautiful flowered alabaster.

The entire tribune is lined with jasper, bigio, fior di persico etc. The B. Virgin and S. Antony, over the great altar, is by Calandrucci of Palermo: to the right is S. Joanna of Portugal, resisting the importunity of her brother, who urges her to abandon a religious life and return to the world; and to the left are SS. Sanzia and Mafalda, both of the royal lineage of Portugal. The next altar of the transept is adorned with two columns, cased in fior di persico; the altar consists of alabaster, verde antique, fior di persico etc.; and the urn beneath the altar is of plasmio verde or green Oriental jasper. The painting over the altar is S. Elizabeth, Queen of Portugal, reconciling her rebellious son, Alphonsus, and her husband Dionysius, king of Portugal in the XIV. century, by the father of the present Agricola; and the urn beneath the altar is of verde di Egitto. The Baptism of our Lord, over the altar of the next chapel, is by Calandrucci; the birth of the Baptist to the left, and his decapitation in the oval above it, are by Niccholas of Lorrain; and the Baptist preaching, to the right, with the Holy Family in the lunette, is by F. Graziani of Naples, a scholar of Borgognone. The busts of G. B. Cimini and his wife, who founded the chapel and bequeathed 50,000 scudi to afford dowries for poor maidens, are by an unknown hand. The S. Catharine with S. Engrazia and S. Irene, over the altar of the next chapel, is a painting of some merit by an unknown author. The monument to the right, representing Friendship mourning at the tomb of the deceased, is that of Alexander de Souza, Father of the present Duke of Palmella, Portuguese Ambassador in Rome, where he died in 1803—The feast of S.



Antony of Padua is celebrated in this church on the 13th of June.

S. Athanasius.

S. ATHANASIUS. This church is situate in the via Babuino, and was erected by Gregory XIII., when he founded the annexed Greek college in 1577, having employed as his architect James della Porta. Its interior is in form of a Latin cross with side-chapels and a tribune; and it is commended by Milizia, being at once simple and architectural, and adorned with Corinthian pilasters. Over the altar of the first chapel to the right is the Annunciation; to the left of which is the monumental inscription of Demetrius Phalareus, professor in the Sapienza, who died in 1764; and over the altar of the opposite chapel is Christ disputing with the Doctors, with his Virgin-mother beneath in search of him, both frescos by Francesco Trabaldese. Over the altar of the second chapel to the left, in the transept, is a Crucifixion; and over that of the opposite chapel is the Assumption beneath, and the Coronation of the B. Virgin above, both altarpieces executed in fresco, and ascribed to the Cav. d' Arpino. The tribune or Visma (*Βῆμα*) of the Greeks is arranged in accordance with the Greek ritual, for the celebration of the Holy Mysteries after the Greek rite. Before the great altar is a wooden partition with three doors of communication, each adorned with two small gilt composite pilasters: over the two lateral doors are half-protraits of four Doctors of the Church; to the left of the central door is a painting of the Baptist, to the right one of the B. Virgin and the Saviour; above the little entablature are the portraits of the Redeemer and his Apostles by the same Trabaldes, according to Baglione; and the whole is

crowned with a small pediment, and surmounted with a Greek crucifix. At the Consecration, the doors are closed by hangings, and the altar is invisible to the Congregation. The Greek ritual permits but one altar in every church; but for the accommodation of priests of the Latin rite, and to indicate the separation in form, but the union in faith, of the Latin-Greek and Roman churches, Gregory the XIII. erected the lateral altars, together with a small Latin sacristy to the left of the tribune, and a small Greek one to the right. On the great altar is a richly gilt tabernacle of wood, the interior of which is constructed in form of a pretty little temple. The small altar to the left, with the Pietà in fresco over it, is called by the Greeks *Πρόθεσις*, and is used for the preparation and also for the consumption of the Sacrifice. The church is open to the Public on the 6th of January, the festival of the Epiphany, and on the 2nd of May, the feast of the titular Saint, when a Pontifical High Mass is celebrated according to the Greek rite, at 10, A. M.

SS. FAUSTINUS AND JOVITA, See S. Anne of the Brescians.

#### S. BARTHOLOMEW OF THE BERGAMASCHI.

It is situate in the piazza Colonna, and is better known as the Madonna della Pietà. It was built by the Bergamaschi in the beginning of the XVIII. century; and its architect is now unknown. Over the altar to the left are five small paintings, encircling one representing the Cuor di Gesù: originally detached, they have been recently united to form one; and they represent S. Gregory and S. Francis Xavier, S. Antony of Padua and S. Anne, S. Philip Neri and S. Francis of Paola. Over the oppo-

S. Bartholomew of the Bergamaschi.

site altar is the martyrdom of SS. Firmus and Rusticus, by Valtellina, according to Titi. Over the next altar to the right is a crucifix; over the opposite one is a painting of the Decollation of the Baptist, by Aureliano Milani, an unsuccessful imitator of the Caracci, according to Lanzi; over the great altar is a painting of SS. Faustinus and Jovita, before the Virgin and Child, which is much praised by Baglioni; and under it is the Madonna della Pietà, from which the church takes its name—The feast occurs on the 15th of February.

S. Biagio  
della Pagnotta.

**S. BIAGIO DELLA PAGNOTTA.** This national church of Armenian secular priests is situate in the via Giulia, and derives its name of Pagnotta from little loaves formerly distributed there on the Saint's day. A long inscription on the side<sup>st</sup> wall, on entering the church, records its having been repaired in 1072; and the church must therefore have been anterior to that date. It passed through different hands, having been originally an abbey-church, and ultimately in the hands of the Vatican Chapter, with whose consent it has been recently transferred, by the reigning Pontiff, Gregory XVI., to its present proprietors, who have enlarged it by adding the tribune, and who previously officiated in the little church of S. Maria Egiziaca. Its front was erected in the last century by G. Perfetti; and the angels adoring the B. Sacrament, outside, are, according to Titi, by Pietro da Cortona. Over the altar to the left is a Madonna: over that to the right is S. Gregory, Apostle of Armenia, surnamed the Illuminator, an Armenian by birth, in whose time Maximin Daia, then Caesar in the East, provoked at the progress of the faith in Armenia, invaded that country, and was repulsed with confusion; and



this is the first religious war recorded in modern history (a). Over the great altar is the portrait of S. Blase, an Armenian bishop of the IV. century, patron of the wool-combers, who still keep his festival with a solemn guild at Norwich, because this branch of trade was borrowed from the East: to the right, in the tribune, is a guardian angel; to the left S. James of Armenia—The feast of S. Biagio or Blase occurs on the 3d of January, on which day may be witnessed, in this church, the Armenian rite, as also on the feast of the Nativity, and on Easter: saturday, at 3 P. M.

**S. BONAVENTURE OF THE LUCCHESE.** It is **S. Bonaventure of the Lucchese.** situate in the via della Pilotta, near the fountain of Trevi, and had been dependant on the convent of the Holy Apostles, in the XII. century, from whom it passed into the hands of the Cappuchins, on whose removal to their present habitation, in the XVII. century, it was given, by Urban VIII., to the people of Lucca, its present proprietors, who dedicated it to the Cross and to S. Bonaventure, as is recorded by an inscription, inside over the door. Its front was erected by the Lucchese after the plan of de Rossi, as was also its gilt ceiling, the three paintings on which, representing the triumph of the Cross, are, according to Lanzi, by Giovanni Coli and Filippo Gherardi.

The altar of the first chapel to the right, which is rich in coloured marbles, alabaster and jasper, is adorned with two columns of verde antique; the S. Zita, over the altar, is by Lazzaro Baldi, as is recorded by Pascoli; and the two little angels, sustaining the cross, above the altar, are by Lorenzo

(a) Euseb. Hist. lib. IX. c. 8.

Ottoni. The next chapel is also rich in coloured marbles and gilding; and its little tabernacle is composed of precious stones. The coronation of the B. Virgin, over the altar, is by Biagio Puccini of Lucca, according to Titi; the S. Laurence Justinian, to the left, is by Domenico Muratori; and, to the right, S. Frigidian, son to a king of Ulster in Ireland, and Bishop of Lucca in the VI. centry (*a*), miraculously checking an impetuous flood of the river Auser, now the Serchio. Over the altar of the third chapel is Raphael, manifesting himself to the Elder and younger Tobias, by an obscure modern painter. The tabernacle of the great altar consists of coloured marbles etc; and over it is the Volto Santo of Lucca. Over the altar of the chapel to the left of the tribune, the B. Virgin, with SS. Jerom and Bonaventure, is of the school of Dominichino. Over the altar of the next chapel is the Coronation of the B. Virgin, by an unknown artist; and over the succeeding altar is a crucifix, with two lateral paintings, one representing our Lord mocked by Herod, to the right, and the other, an *Ecce homo*, to the left, both by an unknown hand—The principal feast of this church occurs in September, on the sunday within the octave of the Exaltation of the Cross.

S. Charles  
in the  
Corso,  
history of;  
front of.

S. CARLO IN CORSO. This national church of the Lombards is situate, as its designation implies, in the Corso, the principal street of Rome, and was erected, in 1471, by the Confraternity of Lombardy, and rebuilt, in 1612, after the design of Onorio Lunghi, as is recorded by his Biographer Baglioni, modified however, as Passeri observes, with characteristic

(*a*) see F. Heliot, T. II. p. 50. S. Gregory the Great Dial. lib. III. c. 9. Hist. Eccles. di Lucca, 1736.

bad taste by his son Martin, who completed the body of the edifice after his father's death. The cupola, tribune and great altar are, according to Pascoli, by Pietro da Cortona; and the front, the height of which is out of all proportion with its breadth, was erected, according to Titi, by G. B. Menicucci, a secular priest, and Father Mario da Canepina, a Cappuchin friar, to the no small injury of the edifice, as Pascoli justly observes in his *Life of Carlo Rainaldi*, whose plan was unhappily rejected by Card. Omodei, who, according to Bellori in his *Life of Carlo Maratta*, expended on the edifice 80, 000 scudi or 17, 391 pounds sterl.

Its interior, which is of the Corinthian order, Its interior. measures 216 feet in length, exclusively of the ambulatory or semicircular corridor around the tribune, by 128 feet in breadth; and its height is proportional. It is divided into a nave and two aisles by pillars and arcades; and between the arcades are coupled pilasters with gilt capitals. The fall of Lucifer, on the ceiling of the nave, and the Saints in glory on the ceiling of the transept, the four Prophets on the spandrils of the cupola, the Eternal Father in the lantern, and the plague of Milan and S. Charles Borromeo in glory, on the ceiling of the tribune, are all, as Pascoli attests, by Giacinto Brandi.

Over the altar of the first chapel to the left is S. Henry, kneeling in prayer, by Francesco Rosa; and the Hope, outside, on the ceiling of the aisle, is by Pio Paolini. Over the altar of the next chapel is S. Philip Neri in ecstasy, by the same Rosa, who also painted the Charity on the ceiling of the aisle. Affixed to the wall to the right is the monument of

Chapels in the left aisle.



Lorenzo and Serafino Mencacci, Romans, executed, in 1838 by T. Gnaccarini, a beautiful piece of sculpture in design and execution, but too small for the locality, an incongruity however not attributable to the author. The two medallions on the basement bear the likenesses of the deceased husband and wife: the three statues in the niches, personating Faith, Hope and Charity, are appropriately and elegantly draped; and the bas-relief, on the attic, represents the shrouded and spectral form of Serafina Mencacci, to the extreme left, issuing, as it were, from the portal of death, to welcome her husband, who died six years after his consort, and who seizes her by the hand, while he is fondly turned towards his son, who has grasped his mantle as if to detain him, and who followed his father to the grave three days after his decease. The three other sons succeed in mournful train, the last followed by his wife, who seeks in vain to sooth him into resignation; and the funeral precession closes with the two disconsolate orphan daughters of the deceased, the younger leaning for support on the shoulder of her elder sister. The composition of this relief is as pathetic as the style is pure; and Gnaccarini, a living artist, has here proved himself a worthy disciple of Thorwaldsen, whose reliefs are surpassed only by the masterpieces of Grecian art. The prayer in the garden, over the altar of the next chapel, is by Orlandi; and the Faith outside is by Luigi Garzi. In the next chapel of the transept, the Eternal Father, with the angels adoring beneath, is a valuable painting by T. Luini.

Tribune  
and Great  
altar.

We have now reached the tribune, the great altar in which is composed of giallo antico, verde antique, bianco e nero and porphyry. The S. Charles Borromeo, entering into glory, with S. Ambrose and S. Sebastian,

protectors of Milan, beneath, is Carlo Maratta's greatest painting, who, as Bellori informs us, devoted five years to its execution. It had been disparagingly said of Maratta, that he had produced only drawing-room paintings; to silence the reproach, he resolved on commencing one on a large scale; and accordingly he executed this altarpiece, the canvass of which measures 28 feet 8 inches in length by 16 feet 10 inches in breadth, and the principal figures 16 feet 2 inches in height. With a view to pictorial effect, he succeeded in getting the tribune decorated, as we see it, with pilasters of *porta santa*, on a ground of *bianco e nero*; and his solicitude extended even to the frame of the picture, which he caused to be decorated with gilt foliage, and surmounted with two bronze angels, bearing palms. These particulars we learn from his biographer Bellori, who also records that, after these preparatory precautions, he exposed the painting to view, for the first time, on the feast of S. Charles, in 1690, to the no small admiration of the Public. Its upper half suffered considerably from the accidental conflagration of some decorative hangings near it; but was repaired and retouched by Baron Camuccini.

The semicircular corridor, around the tribune, averages twenty feet in breadth, and is decorated with travertine statues and five frescos, among which the two lateral, which occur first in order on the ceiling, as we advance, represent *Patience and Perfection*, by Carlo Assenzi; the third, *S. Charles in glory*; and the two others, *Prayer and Humility*, by Buoncuore. Over the altar behind the tribune is preserved the heart of S. Charles Borromeo; and before it is the monumental slab of Card. Omodei. The

Corridor  
to the rear  
of the tri-  
bune;  
transept;  
chapels in  
the right  
aisle.

altar in the transept, which comes after this corridor, is adorned with four superb columns of *fior di persico*; and the altarpiece of the four great Doctors, contemplating the mystery of the Incarnation, is a copy, in mosaic, of that of Carlo Maratta, in the capella Cibo, in S. Maria del Popolo. The David to the left, and the Judith to the right, are the former by Lebrun, the latter by Pacilli. This chapel is moreover richly decorated with coloured marbles and gilt bronzes. The S. Barnabas in Pontificals, attended by his clergy, over the altar of the next chapel, is by Mola; and the Fortitude, on the cieling outside, is by Benaschi. The Virgin and Child, with S. Francis, over the altar of the next chapel, and the Justice and Peace, outside, are by G. Troppa, a copier of Maratta. The chapel, at this side, is that of the Crucifixion; and the Vigilance, on the cieling, outside, is by Paul Albertoni, also an imitator of Maratta. In the nave, nearly under the pulpit, is the monumental slab of Alexander Verri, the distinguished author of the *Notti Romane*, who died, in 1816, aged 75 years; and in this church is also interred Hercules Ferrata, who died in 1686—The feast of S. Charles is celebrated here with great pomp on the 4th of November, when the Pope, with his Cardinals, attends in state.

S. Catharine of Sienna, in the via Giulia.

S. CATHARINE OF SIENNA, in the via Giulia. This church, which stands in the via Giulia, was first erected, in 1526, and again, in 1760, by a Confraternity of Siennese, after the design of Paul Posi, an architect of talent but not of taste, whose monument, with his bust, exists in the first chapel to the left on entering. Its interior consists of a single nave, with side chapels and a tribune.



Over the altar of the first chapel to the right is S. Leo, extinguishing the fire of the Borgo; and over the altar of the opposite chapel is S. Bernardino di Siena, unfolding the Christian standard against the Turks; by Domenico Corbi of Viterbo, correct in design, but deficient in grace. Over the second altar to the right is B. Tolomei of Sienna, founder of the Olivetans; and opposite is the Assumption, by Conca. Over the great altar is the marriage of S. Catharine, with S. John the Evangelist, S. Paul, the B. Virgin, S. Dominic and David, by Gaetano Lapis, a correct pupil of Conca. On the cieling, over the tribune, is the return of Gregory XI. from Avignon, chiefly at the instance of S. Catharine of Sienna, by Mons. Pecheux. The cieling of the nave is richly and tastefully gilt, and decorated with two Celestial choirs, by Ermenegildo Constantini; and of the eight ovals of the church, illustrative of the life and death of S. Catharine, those next the tribune are by Lapis; the two next, by Pietro Angeletti; and the others, by S. Parocel, except those at the extremity, of which that to the left is by Conca, and that to the right by Ignazio Morla. In the annexed spacious oratory is the Resurrection, a painting on wood, by Girolamo Genga; it formerly stood over the great altar, and is highly praised by Lanzi and Vasari—The feast of S. Catharine occurs on the 30th of April.

S. CLAUDIO DE' BORGOGNONI. This pretty church is situate in the piazza S. Claudio, and was erected, in the last century, by the Burgundians, after the plan of the French architect Deriset. The statue of S. Andrew in the nich, in front, to the left of the door, is by Bretton; and that of S. Clau-

S. Claude  
of the Bur-  
gundians.

ude, Archbishop of Besançon, in the nich to the right, is by Grandjacquet. The interior is in form of a Greek cross, with a dome. The Resurrection, on the side altar to the left, is by Mons. Troy, a late Director of the French academy; and S.<sup>r</sup> Charles Borromeo and S. Romuald, contemplating a vision of the B. Virgin in glory, is by P. Costanzi. The S. Claude and S. Andrew, contemplating the B. Virgin in glory, over the great altar, is by P. Barberi; and the Eternal Father, above the cornice, is by Bicchierai—The feast of S. Claude occurs on the 7th of June.

S. CLEMENT'S, See vol. I. p. 493.

S. CROCE, See S. Bonaventure of the Lucchese.

SS. FAUSTINUS AND JOVITA, See S. Anne of the Brescians.

S. ISIDORO, See vol. II. p. 162.

S. Ivo  
of the Bri-  
tons.

S. IVO OF THE BRITONS. This little church is situate in the via della Scrofa, and was given to the people of Britany in the XV. century. It is now annexed to the church of S. Luigi de' Francesi. It is divided into a little nave and two little aisles by eight old granite columns; and its floor, now much neglected, is still a costly work in opus Alexandrinum. The S. Ivo, in prayer, over the great altar, is by Frigeo: the Annunciation over the altar to the left is by B. Lamberti; and the Holy Family, over that to the right, is by Carlo Maratta. To the right of the great altar is the chapel of S. Anne, over the altar of which is S. Joachim and S. Anne, instructing the B. Virgin.

S. James  
of the  
Spaniards.

S. JAMES OF THE SPANIARDS. It is situate in the via di Monserrato, and had originally belonged to Arragon; but, after the dilapidation of the Spanish

church of Castile, in the piazza Navona, in 1821, it became, as it still continues to be, the common church of the Spanish nation. It was built, in the XV. century, after the plan of Sangallo; and its front is by Francesco da Volterra, but remains unfinished. Its interior is decorated with fluted Corinthian pilasters; is rich in gilt stuccos; and has a handsome marble floor. In the first chapel to the right is a painting of S. Diego, contemplating a vision, by the master-hand of Annibal Caracci; on the wall to the left is S. Ildephonsus, by Francis Praxiado, by whom it was painted in 1772, as is recorded on the canvas; and on that to the right is the Judgment of Solomon, a copy from one by Mengs. Over the altar of the second chapel is the Annunciation, by F. Nappi; to the right is a fresco of the Nativity of the B. Virgin; and to the left the Assumption, both by the same Nappi, who also painted the S. Cecilia on the cupola, and the eight Prophets around the arcade. Over the altar of the next chapel is the Madonna della colonna, or an apparition made to S. James the greater in Spain, by Carlo Saraceni; the Assumption, to the right, is a good painting, by Francesco di Città di Castello; and to the left is the Madonna of the Immaculate Conception, Protectress of Spain, by an unknown hand. In the niche over the entrance to the sacristy is S. Elizabeth, Queen of Portugal; and in the opposite niche is S. John Nopomucen, both in plaster. The door under the statue of S. Elizabeth opens into the sacristy, on the wall of which, opposite the entrance, are paintings of Christ carrying his Cross, and of his Deposition, both by a good but unknown hand. At the sides of the arch, to the



left of the paintings, are two well executed heads, by Bernini, of a Blessed and Damned Soul; and on the wall inside the arch is a good copy of Raphael's *Madonna del Velo*. To the right of the font for washing the hands is a small marble relief of the Baptism of Christ. Over the great altar is a Crucifixion, with the B. Virgin and S. John, an esteemed production from the pencil of Sermoneta. Over the altar of the chapel to the left of the tribune is a marble statue of S. John, well executed by Sansovino. Over the altar of the second chapel is the *Madonna di Monserrato*; to the right is S. Raymond of Pennafort, wafted from Majorca to the harbour of Barcellona on his cloak, one corner of which he has tied to his staff for a sail, a fact attested by the earliest historians of his life, cited in the bull of his canonization, and recorded by the erection of a chapel and tower on the place where he landed; to the left is the miracle of Monserrat. On the arch of the chapel are paintings, to the left, relating to S. John Chrysostom; and to the right are miracles of the Madonna. Over the altar of the next chapel is the martyrdom of S. Eulalio of Barcellona, who suffered under Dioclesian, by Palmarola, a living Spanish artist; the Resurrection to the right is by C. Nebbia; and Saul anointed by Solomon, to the left, is a copy of one by Mengs.

Note.

The bodies of Calixtus III. *Borgia*, and of his nephew Alexander VI., *Lenzoli*, cased in a leaden coffin, lies without a record behind the great altar, having been removed from the Vatican grottos in 1610. Behind the tribune is being erected a court with a portico, after the design of the Cav. Camporese, in which is deposited, to the right on entering,

the monument of Mons<sup>g</sup>. Montoja, by Bernini; and to it have been transferred the other monuments, that existed in S. Giacomo on the piazza Navona.

S. JEROM DE' SCHIAVONI, See vol. p. 521.

S. JOHN THE BAPTIST, of the Genoese. It is situate near S. Cecilia in Trastevere, and was erected, in 1484, with the adjoining hospitium, by Mario Cicala, a noble Genoese, for sick mariners of his country. To the left, on entering, is the chapel of the Fieschi family of Genoa, over the altar of which is S. Catharine Fieschi by Odoardo Vannicelli, who also painted the same saint in glory on the cieling. The S. George, over the lateral altar to the right, is by an unknown artist; the Madonna S. Savona, over the opposite altar, is by Giovanni Odazzi, a pupil of Baciccio; and the B. Trinity, with S. Catharine in glory, on the cieling of the church, is by Michelangelo Cerruti. Over the great altar is the Baptism of our Lord, by a good but an unknown hand. The annexed cloister presents under and upper colonnades, enclosing a square area; the lower columns sustain arcades; the upper, the roof; and they are all of travertin, polygonal and Saracenic, presenting a light and picturesque appearance, and unique in Rome.

S. John  
the Baptist  
of the Ge-  
noese.

SS. JOHN AND PETRONIUS OF THE BOLOGNESE. This little church is situate in the via del Mascherone, to the left of the Farnese palace, and originally belonged to Spanish priests. In 1575 it was given by Gregory XIII. to the Bolognese. The death of S. Joseph, over the first altar to the right, is a good painting by Francesco Gessi, a pupil of Guido's; the S. Catharine of Bologna opposite is by Giuseppe del Sole; and over the great altar is a copy of Domenichino's famous Virgin and Child,

SS. John  
and Pe-  
tronus of  
the Bolo-  
gnese.

with S. John and S. Petronius, which once adorned this altar, and is now in the Brera gallery in Milan.

S. JOHN OF THE FLORENTINES, See vol. II. p. 58.

S. Julian  
of the Bel-  
gians.

S. JULIAN OF THE BELGIANS. This small church of the Belgian nation is situate in the via del Sudario, leading from the Argentina to the church of S. Andrea della Valle. The spacious edifice, in which it is constructed, had been an hospitium for the reception of Belgian pilgrims; and the church and hospitium had been erected by the Flemings, in 713. In a niche over the entrance to the church is a statue of the patron Saint. Over the same door, in the interior, is a marble slab, with an inscription recording the erection of the church and hospitium, as we said, in 713; the repairs of the church, and the augmentation of its revenues, in 1094, by Robert Count of Flanders; its consecration under Eugenius IV. (1431-1447); and its construction, in its present form, in 1681.

Descrip-  
tion of.

Over the altar to the right is a painting of SS. Peter and Paul: over that to the left is a Madonna; and over the great altar is the portrait of the patron Saint. The three altars are composed principally of rare marbles; and the tribune and great altar have been recently restored (1843). The church floor is constructed of black and white marble, arranged in tasteful pattern; on the ceiling is a fresco of S. Julian in glory, by William Kent, a Belgian artist, who also painted, in 1717, in the four triangles above, four Flemish cities, represented by as many allegorical figures. The church contains monuments of several Belgians, among which the most remarkable is that to the left of the tribune, erected, to the



Countess de Celles, wife to the Ambassador, at Rome, of the Low Countries, which then comprised Belgium. The group consists of the recumbent statue of the deceased Countess, who is summoned to another and a better world by her angelic daughter, who died at Rome, in the flower of her youth, a short time before her afflicted mother; and on the basement is the touching inscription: *L'enfant qui l'a précédée l'appelle au séjour de l'éternelle paix*. The sculptor was Matthew Kessels of Mestricht, who died, in 1834, six years after the execution of this chef-d'oeuvre, which is one of the best monuments of the sort in modern Rome. The amiable and talented sculptor, who would have done honour to Belgium in the proudest days of her artistic fame, lies buried in this church; and the models of his works, which give him a place near Canova, have been purchased by the Belgic Government, and placed in the museum at Brussels. This church is under the care of a National Rector, who resides in the annexed dwelling, and is a member of the administrative Council of this establishment—The feast of the church occurs on the 31st of August.

S. LUIGI DE FRANCESI. This French national church is situate in a piazza of the same name, and is served by French secular priests, who reside in the adjoining house. It was built, in 1589, at the expense of Catharine of Medici, wife of Henry II., and mother of Henry III., of France. Its front, which is all of travertin, was designed by James della Porta, and has an order of Doric pilasters in the under, and of Ionic in the upper, range. The two travertin statues in the under niches are Charlemagne and S. Lewis; and those in the two upper niches

S. Luigi  
de' Fran-  
cesi.

were sculptured by Monsieur Lestage. At the two extremities of the steps in front are two porphyry columns, forming part of the lateral enclosure, and found in the ruins of the baths of Alexander Severus, which had been situate in this vicinity. The interior of the church consists of a nave and two aisles, divided by pillars and arcades: the Ionic pilasters that decorate the nave are of Sicilian jasper with gilt capitals; and on the ceiling is a large fresco, representing the death of S. Lewis, by Mons. Natoire. The pannels of the pulpit in the nave are ornamented with five oil paintings of S. Charles Borromeo, the B. Virgin, S. Joseph, the Baptist and S. Genevieve; and over the entrance is a handsome organ.

Chapels to  
the right;  
sacristy;  
great altar.

The first chapel to the right, on entering, had been the baptistery until 1840, when S. Luigi ceased to be a parochial church, the parish having been transferred to the Maddalena. The S. John the Evangelist over its altar is by Naldini: the monument to the right, of Claudio Puteano, who died in 1577, has two small columns and two small pilasters of a rare rosso brecciato; and the opposite monument of Card. d'Angers, who died in 1577, has two small columns of a species of verde antique. In the next chapel, the S. Cecilia over the altar is a beautiful copy, by Guido Reni, of the original of Raphael at Bologna; to the right S. Cecilia delivering her goods to the poor, and her death, on the opposite side, are both by the master-hand of Domenichino, who also painted the Saint and her husband Valerian being crowned by an angel, to the right; her refusal to sacrifice to Jupiter, to the left; and S. Cecilia in glory, on the ceiling. Over the altar of the third chapel is a painting of B. Joanna de Valois, Queen

of France , by Mons. Parocel. Over the altar of the fourth chapel is the baptism of Clovis and his subjects by S. Remigius, executed by Giacomo del Conte ; the battle to the right, in which is displayed the auriflam , is by Girol. Siciolante , who also painted the confirmation opposite ; and those above are by Pellegrino da Bologna. On the pillar between this and the next chapel is the monumental inscription of Catharine of Medici ; and opposite is the monument of the Marquis de la Tour-mobourg , late French ambassador at the Court of Rome, by the Cav. Lemoyne, a living French sculptor. Over the altar of the next chapel is a large crucifix ; and the inner monument to the left is that of D' Agincourt, the distinguished author of the Decline and Revival of the Arts. Over the door of the sacristy is the monument of Card. de la Grange d' Arquian, who died at the age of 105 years ; and over the altar of the sacristy is a S. Denis, restoring sight to a blind person, by Bevieux. Over the great altar is the Assumption, by Bassano, one of the most esteemed productions of his pencil.

Over the door at this extremity of the left aisle is the monument of Card. de la Tremouille. The first chapel to the left of the tribune is that of S. Matthew, whose portrait , over the altar , and the two lateral paintings, representing that Apostle called by our Lord, and his martyrdom, are by Michelangelo da Caravaggio ; the paintings above are by the Cav. d' Arpino. The Annunciation , over the altar of the next chapel , and the Coronation of the B. Virgin, on the cieling, are by Charles of Lorrain ; and the Adoration of the Magi, to the left, and Presentation of the B. Virgin, to the right, are by Baglione. The S. Lewis , over the altar of the next chapel, is by

Chapels to  
the left.



Plautella Bricci, a Roman paintress; the Saint in glory, to the left, is by N. Pinzon, a French painter; and the opposite one is by Gemignani. The S. Nicholas, over the altar of the fourth chapel, is by Muziano; the two large lateral paintings, and the saints on the arch, are by B. Croce; and the cieling is by Ricci of Novara. Opposite this chapel is a monument, erected by Louis Philippe, to Claude Lorrain, whose remains have been transferred hither from the Trinità de' Monti, as is recorded by a slab on the floor, before the monument, which is the work of the Chev. Lemoyne. Over the altar of the next chapel is S. Sebastian, by Girol. Massei; the monument to the right, of Card. de Bernis, French ambassador, is by Maximilian Laboureur; and that to left is by the Cav. Lemoyne, erected to Madame de Montmarin, by the Viscount Chateaubriand, who also composed her epitaph—The feast of S. Lewis occurs on the 25th of August.

S. Maria  
dell' Ani-  
ma.

**S. MARIA DELL' ANIMA.** This national church of the Germans is situate in the via dell'anima, and owes its origin, together with the adjoining hospitium, to the munificent piety of one Jean Pierre of Flanders, who, in the XIV. century, left a large sum for their erection. The church takes its name from a Madonna found here, a copy of which is seen on the window over the entrance. Its front, which is adorned with Corinthian pilasters, is ascribed to Sangallo; and its interior, a sort of bastard Gothic, not in harmony with the front, is said to have been commenced by Bramante and completed by some German architect.

Chapels to  
the right;  
tribune;  
and sa-  
cristy.

To the right, on entering the church, is the monument of Card. Andrea, who died in 1600, by

Egidio da Riviera ; and to the left is that of Card. Voirt, who died in 1524. Over the altar of the first chapel to the right is S. Benone, bishop of Messina, miraculously recovering a key from the interior of a fish, a painting by Saraceni, said by Lanzi to be one of his best productions. Over the altar of the next chapel is S. Anne, receiving into her arms the Infant Saviour, by Gemignani ; the frescos above are by Grimaldi ; and the bust of Card. Slusio, to the left, a distinguished scholar of the XVI. century, is by Hercules Ferrata. Over the altar of the next chapel is a crucifix ; and its frescos, relating to the B. Virgin, are by Sermoneta. The marble group, over the next altar, is a bad copy, by Nanni, of Michelangelo's famous Pietà, in S. Peter's. The tribune is rich in coloured marbles, stuccos and gilding. The Holy Family, on wood, over the great altar, is from the refined pencil of Giulio Romano ; and the Conception, above to the left, and Nativity, to the right, are frescos by L. Stern. The splendid monument of Adrian VI., to the right, was designed by B. Peruzzi, and sculptured by Michelangelo Senese ; and the opposite one, of the Duke of Cleves, is by E. de Riviere, a Fleming, and Nicholas of Arras. The door beyond the tribune leads to the sacristy ; and to the right, in the intermediate passage, is a marble relief, that stood over the tomb of the Duke of Cleves, representing Gregory XIII., presenting the Duke with a sword and helmit. In the sacristy, the two paintings to the right of the altar are the Nativity and Visitation, by Morandi ; and the two opposite are the Espousals and Annunciation, one by Bonatti, the other by Mons. Alet of Liege. The Assumption, on the ceiling, is by

Romanelli. To the right, as we return by the sacristy door, is the monument of Luke Holstein of Holland, an eminent scholar of the XVI. century, a convert from protestantism to Catholicity, Canon of S. Peter's, and Vatican Librarian.

Chapels  
to the left.

In the first chapel to the left, next the great altar, is a Dead Christ; and the frescos, relating to our Lord's Passion, are by F. Salviati. The painting of the B. Trinity, with S. Barnabas and Card. Nicolfort, over the altar of the next chapel, is by Cockier, a Fleming, who also executed the frescos. S. John Nepomucen, kneeling before the Virgin and Child, over the altar of the next chapel, is a good painting; by G. Nanni, a scholar of Arpino's. The martyrdom of S. Lambert, in the last chapel, is by Carlo Saraceni, and is much praised by Lanzi; the frescos on the cieling are by Mons. Miel of Antwerp, a pupil of Vandyke's; and the two lateral busts are from the master-hand of F. Duquesnoy. The church is officiated by a college of German priests; and in its hospitium are received German pilgrims, and other poor persons of the same nation.

S. Maria  
di Costan-  
tinopoli.

S. MARIA DI COSTANTINOPOLI. It is situate in the via del Tritone, leading up to the piazza Barberina, and takes its name from the Madonna over its great altar, brought from Istria. It was built, in the XVI. century, by a Confraternity of Sicilians and Spaniards; and belongs to the people of Sicily. The S. Francis Xavier, healing a sick person, over the first altar to the right, is by Gio. Quagliata; and over the opposite altar is S. Leo II., by Pietro del Po. Over the second altar, to the left, is S. Michael, the Archangel, with S. Corradin of Sicily and the Vir-



gin and Child above, by A. Vitale, who also executed the lateral paintings, and the Saint in glory on the cieling; and S. Rosalia, dressed as a pilgrim, over the opposite altar, with the two lateral paintings, relating to her, is by G. L. Valesio of Bologna. Over the great altar is the Madonna of Istria, called of Constantinople. This church is officiated by a Rector, of Sicilian origin.

S. MARIA DE' MARCHEGGIANI, See vol. I. p. 64.

S. MARIA DI MONSERRATO, See S. James of the Spaniards.

S. MARIA DELLA PIETA', See S. Bartolomeo dei Bergamaschi.

S. MARIA DELLA PIETA' IN CAMPO SANTO DE' FIAMMINGHI. This small church is situate in the via della Sagrestia, near the sacristy of S. Peter's, and is called *in Campo Santo* because annexed to a cemetery, in which S. Helen deposited some earth, brought with her from the Holy Land. It was erected by S. Leo IV., in the IX. century, and is now in the hands of a Confraternity of Germans and Flemings, first established here in 1460. Over the first altar to the right is the application of the true Cross to a sick person, by S. Helen and S. Macarius, painted by Liborio Albertini; and over the altar to the left is a Madonna. Over the altar of the first chapel to the left is the Adoration of the Magi, by Pietro Scarsellino of Ferrara; the wall to the left is covered with frescos, relating to the Passion, by Pollidoro da Caravaggio; and the opposite frescos are by a very bad hand. Over the arch of this chapel is a large painting of the Resurrection. The Deposition from the Cross, over the

S. Maria della Pietà in Campo Santo de' Fiamminghi.

great altar, is by Michelangelo da Caravaggio; and the Flagellation, to the left, and Christ fallen under his Cross, to the right, are by James de Hase of Antwerp, who died in 1834, and whose monumental slab is seen outside the chapel. The monument to the right, on the pillar between this and the next chapel, is that of Rev. George Meiselle, a native of Bambergh, and Beneficiary of S. Peter's, who left eight dowries, to be given annually by the Confraternity to poor unmarried females of German origin; and on the opposite pillar is an exquisite little figure of a Genius, that belonged to the tomb of de Hasse, and was sculptured by Duquesnoy, called Fiammingo. Over the altar of the next chapel stood the martyrdom of S. Erasmus, by Gemignani, which had been carried off by the French, and is now in the Vatican gallery; and its place is here occupied by a S. Barbara, painted by one Henry of Flanders, by whom are also the Death of S. Joseph to the left, S. Charles Borromeo, S. Erasmus and S. Philip Neri to the right, and S. Erasmus in glory on the cieling. Above the arch of the chapel is a large painting of the Institution of the Confraternity. The door at the extremity of the church opens into the cemetery, on the walls enclosing which is a Via Crucis or pictured representation of our Lord's fourteen station's beneath the Cross; and over the altar of its oratory is the Conception, by Luigi Garzi. Over the altar beyond the church-door opening into the Campo Santo, is a painting of S. John Nepomucen, by Ignatius Stern. The two paintings, affixed to the wall to the right, representing one S. Anne, the B. Virgin and the Infant Saviour, the other S. James and S. Paul, together with the two over the

sacristy-door, representing one S. Eustachius and S. Theopista, the other S. Peter and S. John, are of the school of Pietro Perugino.

S. MARIA IN POSTERULA See vol. II. p. 169.

SS. MARTINO E SEBASTIANO DE' SVIZZERI. SS. Martin and Sebastian, of the Swiss.

This little church is situate in the piazzetta di S. Martino, in the Swiss Quarters, a little to the right of the Vatican Colonnade, and was rebuilt by order of S. Pius V. in 1568. It serves as a place of Divine worship for the Swiss Guards; and over its only altar is a painting of the Annunciation.

S. NICCOLA DE' LORRENESE. This small French church is situate a little beyond the piazza Navona, nearly opposite that of S. Maria dell' Anima. It had been a parish-church; but, on the suppression of the parish, it was given by Gregory XIV. to the people of Lorraine, by whom it was rebuilt in 1636. Its interior is incrustated with coloured marbles, verde antique and Sicilian jasper; and the pilasters that decorate its walls are of Sicilian jasper, with gilt capitals. Over the lateral altar to the right is a painting, representing B. P. Forier before the Virgin and Child, by Fran. Antonozzi; and the S. Catharine martyr, over the opposite altar, is by Nicholas of Lorraine. The large painting, beyond the altar to the left, represents the titular Saint calming a storm; and the opposite one, the same saint healing one fallen from a height, both by Corrado Giaquinto, no bad colourist, but incorrect in design and mannered in execution. He also painted the S. Nicholas over the great altar, the Adoration of the B. Sacrament on its cieling, the Holy Trinity in glory in the cupola, and the two miracles of S. Nicholas on the cieling of the nave. The four stucco reliefs, in the four niches, relating



to S. Nicholas, are by Giovanni Grossi, a Roman artist—This church is officiated by a Rector, under the administration of S. Luigi de' Francesi; and its feast occurs on the 6th of December.

S. Pellegrinus, of the Swiss.

**S. PELLEGRINO DEI SVIZZERI.** This little church is situate in the via di S. Pelegrino, to the rere of the Swiss Quarters, and was erected by Leo III. about the year 800. It serves as a chapel to the adjoining cemetery of the Swiss Guards.

B. Rita, of Cascia.

**B. RITA DI CASCIA.** This little church is to the left of the steps leading up to Araceli, and had been, in remote times, a parish-church. It was subsequently transferred to its present occupants, of Cascia; and owes its present well proportioned form to Carlo Fontana. The Annunciation, over the altar to the right, is of the school of Maratta; over that to the left is a crucifixion; and over the great altar is the portrait of B. Rita of Cascia.

S. Salvatore, at the baths.

**S. SALVATORE ALLE TERME.** This little French church is situate in a street of the same name, to the left of S. Luigi dei Francesi, and derives its designation from the baths of Alexander Severus, which stood in that locality. The original church is said to have been consecrated by S. Sylvester; and the frescos of Odazi, that adorned the present church, have disappeared in its recent repairs by the administrators of S. Luigi dei Francesi, to which the church is annexed.

Spirito Santo, of the Neapolitans.

**SPIRITO SANTO DEI NAPOLITANI.** It is situate in the via Giulia, and was erected by the Neapolitans in 1572; remodeled by Carlo Fontana; and adorned with its present front by Cosimo da Fonsago of Bergamo.

Over the first altar to the right is a Madonna; and over the opposite altar is S. Thomas of Aquino, by D. M. Muratori. Over the next altar to the left is the martyrdom of S. Januarius, by Luca Giordano; and the opposite one is S. Francis of Paola resuscitating a child, by B. Lamberti. The descent of the Holy Ghost, over the great altar, is an admired painting by Ghezzi; the B. Trinity, in the cupola over the great altar, with the four Evangelists on the spandrels, is by Passeri; and the monument to the right, in the tribune, is that of Card. De Luca, who died in 1783.

**S. STANISLAS OF THE POLES.** This well proportioned church is situate in the via delle Botteghe Oscure, and was built by the Poles, in 1580, with an adjoining hospitium; but it is now under the controul of the Russian Ambassador, and is no longer officiated by its brave and generous but ill-fated founders. Over the first altar to the right is S. Casimir, arresting the carnage of battle by prayer; over the opposite one is a miracle of S. John Cantius, while in the act of distributing his goods to the poor. Over the next altar to the left is a Crucifixion with S. Hedwige, Queen of Poland, by Cecovitz, a Polish artist; and S. Stanislas, resuscitating a dead person, over the opposite altar, is by T. Kuntz. The Transfiguration, over the great altar, with S. Stanislas and S. Hyacinth beneath, is by Grammatica. On the cieling of the tribune is the Eternal Father; and on that of the nave is S. Stanislas in glory.

**S. STEPHEN OF THE MOORS.** This little church is situate behind S. Peter's, and was built by S. Leo IV. in the IX. century. In the XII. century Alexander III. added a monastery for Coptic monks,

S. Stanislas, of the Poles.

S. Stephen, of the Moors.

which is now occupied by the Carabinieri of the Vatican palace; but the church is at present officiated by a solitary Abyssinian priest, who resides in the small adjoining house to the left. S. Sylvester, over the altar to the right, is by B. Puccini; and the S. Stephen, on the great altar, is by a good but unknown hand.

SS. Sudario dei Savojardi.

SS. SUDARIO DEI SAVOJARDI. This little church is situate in the via del Sudario, near S. Andrea della Valle, and was erected in 1605, after the design of Carlo Rainaldi, by the Savoy Confraternity of the SS. *Sindone*, and repaired in the last century. Over the first altar to the right is a painting of S. Francis of Sales in ecstasy, by Carlo Cesi; over that to the left is B. Amadeo of Savoy, in prayer, before the Virgin and Child, by Cerrini; and over the great altar, which is adorned with four pilasters and four columns, incrustated with Sicilian jasper, is a Dead Christ, with S. Maurice, B. Margaret of Savoy, S. Maximus, B. Ludovica of Savoy, B. Amadeo, and S. Maximus bishop of Turin, by Ant. Gherardi. Above the great altar is an exact copy of the Volto Santo of Turin, presented to Clement VIII. by Card. Paleotti, archbishop of Bologna. The four small paintings under the cornice, relating to the Passion, are by Lazzaro Baldi. The church is officiated by a Rector, under the administration of the Sardinian minister; and its titular feast occurs on the 4th of May.

S. Thomas of Canterbury.

S. THOMAS OF CANTERBURY, of the English College. The original church of S. Thomas of Canterbury had been that of the English hospital for pilgrims and infirm persons of the English nation, in the via di Monserrato, erected, according to Novaes (a), and the college archives, in the XIV. cen-

(a) T. VIII. p. 16. Amydenus de Pietate Romana.



tury, and called the hospital of the Holy Trinity (*a*). According to Panvinio, it had been denominated the church of the B. Trinity of the Scots, a name by which it is designated by Peter Mallius, John the Deacon and Baronius, who number it among the twenty privileged abbey churches of Rome (*b*). Panciroli records a tradition, that Thomas of Canterbury took refuge in the hospital from the persecution of Henry II., and that hence, after his martyrdom, the church was dedicated to him (*c*). The hospital, having been converted, by Gregory XIII., into a college for the education of English missionaries, the church was united to it by the same Pontiff; and both were rebuilt, in 1680, by Card. Philip Howard, of the noble house of Norfolk, who employed as his architects Legenda and Fontana. Nicola Circignani, better known as Pomarancio, adorned the walls of the church with frescos, illustrative of the sufferings of the martyred victims of the reformation, who had made their studies in the college; and over the great altar stood a large painting of the Holy Trinity, with S. Thomas of Canterbury and Edward the Confessor, kneeling beneath, executed by Durante Alberti of Borgo S. Sepolcro, and now to be seen in the spacious hall, which gives admission to the college library. The church also contained, among other monuments, those of Sir Thomas Dereham, designed by the Cav. Fuga, and sculptured by Philip Valle, and of Card. Bambridge, archbishop of York, English Ambassador at Rome in the time of Julius II., both preserved in the existing college, and also

(*a*) Lingard, History of England, vol. VIII. note to p. 170.

(*b*) Casimiro da Roma, Memoria ec. della chiesa di Araceli.

(*c*) Tesori Nascosti, p. 794.

the tombs of Card. Allen and Father Persons S. J. During the French military occupation of Rome the English college was alienated from its proprietors, and the church plundered, and consigned to ruin by the sacrilegious usurpers. In 1818, about four years after the return of Pius VII., the college was restored to its original owners, who, finding their church in a state of irreparable dilapidation, fitted up anew the ancient oratory, which has since served as the college chapel, sacred to S. Thomas of Canterbury. Even the naked walls of the church no longer exist entire; and the locality is now converted into a storehouse; yet Burton, Melchiorri, the Continuator of Nibby, and Murray, in his *Hand-book for Central Italy and Rome* (a), gravely describe the edifice as still existing. M. Murray, we regret to have to state, improves on the errors of his predecessors, for he not only assures us of its existence, but transports it from the via di Monserrato across the broad Tiber to the distant Trastevere, where, to compensate for the fatigue of the journey, he assures the courteous reader, it "cannot fail to interest the English traveller! He also fixes its locality not far from the Farnese and Falconieri palaces"; but neither of these palaces is situated in Trastevere. The *Hand-book* also states, that "one of the arms of Becket is shown among the relics": an arm of Becket is shown in the church of S. Apollonia in Florence; but the English in Rome possess no considerable relic whatever of the sainted Archbishop. Nor is the *Hand-book* less inaccurate when it states, that the church "was founded in 775, destroyed by fire in 817, and rebuilt by Egbert; that the hall of the college contains some curious portraits of the Roman Catholics who were

(a) p. 585.

put to death in the reign of Henry VIII. and Elizabeth; and that there are several portraits of the same kind in the church". That the church had been founded nearly six centuries after the date here assigned, we have already seen: of its destruction by fire in 817 or its subsequent erection by Egbert we have no record whatever; and neither the college hall nor the ruined church now retain the slightest trace of such portraits. The writer evidently confounds the old Saxon School of the Borgo and the hospitium beyond the Tiber, which have not existed for centuries, with the more modern establishment in the via di Monserrato, which he describes without personal observation; nor can such ludicrous mistakes, which confuse epochs, localities, edifices and their vicissitudes, be easily avoided without the aid of personal inspection, a laborious but an imperative duty in works of a descriptive character (a). But to return to the college chapel.

Its altar-piece represents the martyrdom of the titular Saint, a painting of some merit by an unknown hand. The portraits on the walls to the right of the altar are those of the national Saints, Helen, Ethelberga, Ebba, Ethelreda, Ermenilda, and Exburga: those on the corresponding walls to the left are SS. Juditha, Edburga, Elgiva, Bathildes, Eanfleda and Ursula; and on the ceiling is a large fresco of the Assumption, all said to be by Father Pozzi S. J.—In this chapel the Cardinals and Prelates, belonging to the Congregation of Ecclesiastical Immunities, for the preservation of which Becket laid down his life assist at a Cardinalitial chapel on the 29th of December,

The  
English  
college-  
chapel.

(a) These observations are made in no unfriendly spirit, but are dictated by a love of truth and a sense of duty to the English reader; and, as M. Murray's Hand-book only reached us when the present sheet was going to press, we could not have lent our feeble cooperation sooner to the assurance contained in his preface, that *any corrections . . . the result of personal observation . . . will be thankfully employed for future editions.*



the feast of S. Thomas of Canterbury, an usage which had been observed in the ancient church. A panegyric of the Saint, in English, is generally preached on the occasion: the Pope's Choir are in attendance; and the chapel is crowded with the most distinguished British Visitants to Rome of every creed. The English college will be found noticed in its proper place.

SS. Venantius and Ansovinus of the Camerinese.

SS. VENANTIUS AND ANSOVINUS OF THE CAMERINESI. This small church is situate in a small piazza off the square before the Capitol, to the rere of the palazzo Muti. It had been a parish-church; but, having subsequently passed through several hands, it was given to its present proprietors in the Pontificate of Clement X. Over the first altar to the right is a Madonna; and over the next altar is the Virgin and Child, with S. Charles and S. Philip, by Luigi Garzi. Over the great altar, which was erected by G. B. Contini, is a painting of the titular Saints, adoring the B. Trinity, by Garzi; the lateral paintings, representing two miracles of S. Venantius, are by Agostino Masucci; and the Virgin and Child, and glory on the cieling, in fresco, are by Pasqualini. To the left of the tribune, immediately outside the entrance to the sacristy, is the Madonna della Misericordia; over the next altar are S. Anne and S. Joachim with the Virgin and Child, by Gherardi, the architect of the chapel; to the right is the Birth of the B. Virgin, and on the cieling the Assumption, both by M. Cerruti; and the Nativity of our Lord, to the left, is by Antonio Grecolini, a good painter of the last century. Over the next altar is a crucifix in the centre of a rich reliquary—The feast of S. Ansovinus occurs on the 13th of March, and that of S. Venantius on the 18th of May.

## CHAP. IX.

CHURCHES BELONGING TO CONFRATERNITIES, GUILDS,  
PIOUS ESTABLISHMENTS ETC.

**S. AGNES IN THE PIAZZA NAVONA.** This beautiful church is situate in the circus of Alexander, now the piazza Navona, on the spot where, according to ancient tradition, the holy Virgin had been exposed to violation by Sempronius, prefect of Rome, under Maxentius, in 310, a profanation from which she was miraculously preserved (*a*). After the establishment of Christianity the spot was converted by primitive piety into an oratory, which, as we read in the Anonymous of Mabillon, existed in the VIII. century; and in the parish church, substituted for the oratory, S. Francesca Romana was baptised in 1834, and subsequently confirmed. The present church was commenced in 1652, and raised as high as the cornice by Rainaldi, as is recorded by Pascoli; but the vault and cupola are by Borromini, who also erected the front; and Milizia deems them his best works (*b*). The front is built of travertin; on a basement of several steps rises a single curve range, adorned with Corinthian columns and pilasters and a balustrade; and at its sides are two rectangular wings similarly decorated, and surmounted by two belfries. The doors and windows of the front are censured as inelegant; and the cupola, which crowns the whole, is deemed too conical.

S. Agnes  
in the  
piazza Na-  
vona; its  
history;  
its front.

(*a*) For a brief notice of the Saint see vol. I. p. 449 sq. (*b*) *Memorie degli Architetti* T. II.

its interior; the subterranean chapel.

On entering the vestibule, a small door to the left opens into the ancient sacristy, in which is a statue of S. Sebastian, by Algardi. The interior of the church forms a Greek cross of elegant proportions; and the arches are sustained and adorned each with two superb Corinthian columns of cottanello marble. Over the first altar to the left, on entering the church, the relief of S. Eustachius, with his wife Theopista and their sons Agapius and Theopistus, exposed to be devoured by lions, was commenced by Melchior Caffa of Malta, and finished by his master Hercules Ferrata, as we read in Pascoli. The S. Sebastian, over the altar of the next chapel, is said to have been an ancient statue, reduced to its present form, by Paul Campi; and the door to the left, outside the chapel, opens into the chapel of S. Francesca Romana, under the altar of which is the font, in which she had been baptised. The S. Cecilia, with S. Urban I. etc., over the next altar, is by Antonio Raggi, a pupil of Bernini. The great altar is adorned with four columns of verde antique; and the Virgin and Child, S. Joseph, S. Joachim, S. Anne, and the Baptist, in relief over it, is by Domenico Guidi, a pupil of Algardi. The door, to the left of the great altar, opens into the chapel of S. Philip Neri. Over the altar to the right of the tribune is a relief of S. Emerentiana, stoned to death as she prays over the tomb of S. Agnes, by Hercules Ferrata, who also executed that over the next altar, representing S. Agnes on the pile, "to which", says S. Ambrose, "she went more cheerfully than others go to their wedding." The bas relief that comes next is by Francesco Rossi, and represents S. Alexius, visited after his death, in presence of his parents and sister,



by Innocent I. and the emperor Honorius. Over the large door is the organ, beneath which is the monument of Innocent X., designed by G. B. Maini. The Cardinal virtues, in the spandrels, were executed by Baciccio, at the age of twenty-four, as is recorded by Pascoli; and the glory on the cupola is by Ciro Ferri and his scholars. On the ceiling of the sacristy is S. Agnes, painted in glory, by Paul Gisoni di Perugino, a pupil of Cortona. The subterranean chapels are constructed in the stews, in which the virtue of the Saint is said to have been exposed. On descending, we enter the chapel of S. Agnes, over the altar of which is a relief, representing the naked yet modest form of the Saint, covered, in part, with her hair, and with her hands folded across her bosom, being conducted by two public officers to the public brothel, one of the best specimens of modern sculpture, by Algardi. The pillars outside the chapel belonged to the ancient circus of Alexander; and over the entrance to the second chapel, which is said to have been the prison of the Saint, are two openings, one said to be for the introduction of condemned persons, the other for the admission of their food—The church is served by several chaplains, called *Innocenziani*, from Innocent X., *Pamphilj*, by whom it was commenced; and annexed to it is a college for their education, which we shall notice in its proper place—The feast of S. Agnes occurs on the 21st of January.

**S. ANDREW IN LATERAN.** This small church S. Andrew  
in Lateran. is annexed to the Lateran hospital, and originally belonged to a monastery, built there by Honorius I. Its floor is a handsome specimen of opus Alexandri-

num; and its two paintings of S. Andrew and S. Julian are by unknown artists.

S. Andrew  
near the  
Milvian  
bridge.

#### S. ANDREW NEAR THE MILVIAN BRIDGE.

This aedicula, with its annexed oratory, is seen to the right, as we approach the ponte Molle from Rome, from which it is distant about two miles; and both are in care of the Archconfraternity of the Trinità de' Pelegrini. The aedicula is formed by four columns of alabaster, and contains the statue of the Apostle in alabaster, by Varrone and Niccola of Florence, pupils of A. Filarete. It was erected by Pius II. in memory of his having met and received, on the spot, in 1462, from the hands of Card. Bessarion, the head of S. Andrew, brought from Patras to Ancona by Thomas Palaeologus, despot of the Morea; and the oratory was added by the Archconfraternity, in 1566.

S. Andrew  
in Porto-  
gallo.

S. ANDREW IN PORTOGALLO, or S. MARIA AD NIVES. It is situate near the Colosseum, where the via del Colosseo and via dell' Agnello meet; and of it we have no notice earlier than the XV. century. The origin of its designation, *in Portogallo*, is unknown, some deriving it from *ad Busta Gallica*, the name of a street in ancient Rome, so called, according to Varro, from the bones of the defeated Gauls having been buried there (*a*), and others from an old church mentioned by Anastasius in his Life of Leo III., called Catagalla patritia from Galla, the Roman matron, by whom it was founded; but neither derivation rests on any historic record connected with this church or its locality. It had been a parish church, but is now in the hands of the Confraternity of S. Maria ad Nives, subject however to S.

(*a*) De Ling. Lat. §. 32.

Mary Major's; and was rebuilt in the last century. Over its sole altar is the Madonna ad Nives.

**S. ANDREW IN VINCHI**, better known as the *Quattro Incoronati*. It is situate in the via di Tor de' Specchj; and the origin of its name is unknown. It existed in the XII. century, as we know from Cencio Camerario, and was given, in the XVI. century, to the Confraternity of the scarpellini, who rebuilt it, in the XVIII. century, after the design of Carlo De Marchis. The four Crowned Martyrs over the high altar, which is adorned with two columns of porta santa, is a good painting by an unknown hand; and the fresco on the cieling, representing them in glory, is by A. Nessi, a pupil of Conca's. This little church belongs to the same Confraternity as that of the *Quattro Incoronati*, near S. John Lateran's.

**S. ANGELO IN BORGO**. It is situate in the via di porta Castello, a little to the left of the fosse of S. Angelo, and is supposed to exist from the VI. century. It had been a parish church in 1564; but it is now officiated by the Confraternity of S. Michael, by whom it was rebuilt in the XVI. century. Over the sacristy-door, to the left on entering, is a fresco, representing the apparition of the angel to S. Gregory, on the castle of S. Angelo, by Montana, called della Marca. Over the altar to the left is the Virgin and Child, painted on a gold ground; and over the great altar is S. Michael subduing Satan, by Giovanni de Vecchi.

**S. ANGELO CUSTODE**. This church is situate in a street of the same name, leading from the fountain of Trevi, by the Stamperia Camerale, towards the piazza Barberina, and was erected by a Confraternity of the same name, after the plan of F. della Greca,



except its front, which is by M. De Rossi. Its interior is circular and adorned with coupled pilasters. Over the altar to the right is S. Dominic and S. Francis, by a pupil of Muratta's; over that to the left is S. Antony by Luca Giordano; and over the high altar, built by Rainaldi, in 1681, is the *Angeli Custodi*, by G. Brandi.

**S. ANIANUS.** This small church, situate near the piazza of S. Maria in Cosmedin, is sacred to the successor of S. Mark in the See of Alexandria, "a man", says Eusebius, "well pleasing to God, and admirable in all things". The church was repaired by Sixtus IV., and is now in the hands of the Opera Pia di Ponte Rotto, by whom it is officiated on the 17th of November, the anniversary of the Saint, and who attend there on festivals to give instruction to male youth in the Christian doctrine.

S. Anne  
de' Para-  
frenieri.

**S. ANNE DE' PARAFRENIERI.** This small church is situate between the Swiss Quarters and the porta Angelica; and was built, in 1573, by the Parafrenieri or Papal Grooms, and other domestics of the Court, after the design of Vignola. Its front was erected, by order of Clement XI., in the XVIII. century. Its interior is circular. Over the altar to the right is S. Charles Borromeo; and over the opposite one is S. Egidius and S. Antony of Padua. The frescos over the four lateral doors, relating to S. Anne, S. Joachim and the B. Virgin, are by Ignatius Stern. The Confraternity celebrate the feast of the titular Saint on the 26th of July; and, as they proceed processionally, on the preceding day, from S. Maria in Campitelli to this church, they receive a salute, at the bridge of S. Angelo, from the Papal artillery of the fortress.

**S. ANTONY OF MINOR CONVENTUALS.** This small church is situate on the Viminal, on the way between the Quattro Fontane and S. Mary Major's; and is annexed to a small college for the education of young ecclesiastics of the Minor Conventuals for the mission of the East in general, and of Constantinople in particular, governed by a rector under the controul of the Propaganda. **S. Antony of Minor Conventuals.**

**SS. ANNUNZIATA.** This church is situate between the Tre Fontane and S. Sebastian's; and of its existence we have records from the XIII. century. It was repaired by Card. Barberini in 1640; and is supplied with a Mass on sundays and holidays by the Archconfraternity of the Gonfalone, by whom it is administered. **SS. Annunziata.**

**S. APOLLINARIS OF THE ROMAN SEMINARY.** It is annexed to the seminary of the diocese of Rome, situate in the piazza Apollinari, near the piazza Navona; and is said to have been dedicated, in 780, by Adrian I., who, as we learn from Anastasius Bibliothecarius, presented it with sacred vestments. It was rebuilt by Benedict XIV. in the XVIII. century, together with the adjoining palace, by Ferdinando Fuga. Julius III. gave the church to S. Ignatius, who founded there the German college, for the use of which Gregory XIII. erected the two adjoining palaces; and the church remained in the hands of the Jesuits until their suppression. After the suppression of the German college by the French and the alienation of its funds the wellings were appropriated to other uses until 1825, when Leo XII. converted the palace next the church into the Roman seminary, and the adjoining one into the Vicariate; and the church thus **S. Apollinaris of the Roman Seminary.**

became attached to the seminary for the education of the Roman secular clergy.

**Description of.**

The front of the edifice consists of two ranges, with five pediments rising one above the other, and presents most of the other architectural abuses prevalent at the period of its erection. We first enter a vestibule, over the altar of which, to the left, is the Virgin and Child with SS. Peter and Paul, ascribed to Pietro Perugino. On the wall to the right, outside the chapel, is the monument of the Canonico Calandrelli, professor of astronomy in the Roman seminary, who erected its observatory, and who died in 1827. The interior of the church, as Milizia justly observes, does not exceed mediocrity. In the first chapel to the right is a painting of S. Lewis Gonzaga, by L. Mazzanti; in the second is a Holy Family, by G. Zoboli; and in the third is a statue of S. Francis Xavier, by Le Gros. Over the great altar is a painting of S. Apollinaris, being consecrated first bishop of Ravenna by S. Peter, from the pencil of Hercules Graziani of Bologna. The angels above are by B. Ludovisi. Over the first altar to the left of the tribune is a statue of S. Ignatius, by C. Marchionni; and before the little door of the chapel is the monumental inscription of F. A. Zaccaria, a distinguished literary character, who died in 1795. In the second chapel is a crucifix; and in the third is S. John Nepomucen, kneeling before the Virgin and Child, by P. Costanzi. On the ceiling of the church is S. Peter introducing S. Apollinaris to the Eternal Father in glory, by S. Pozzi—This church is erroneously said to stand on the site of a temple of Apollo, annexed to the circus in which were given the Ludi Apollinares; that temple, as we shall see in its proper place, stood between the piazza Mon-



tanara and the piazza Campitelli ; and the circus in which were exhibited the Ludi Apollinares was not that of Alexander Severus, but the Flaminian circus.

**S. BARBARA.** This small church is situate in the S. Bar-  
bara. via de' Giupponari , between the church of S. Carlo in Catinari and the Campo di Fiori ; and belongs to the Guild of Booksellers. An inscription affixed to one of its walls records that in the XI. century it belonged to one John di Crescenzo ; and it had been a parish church until the pontificate of Clement VIII. in 1594, when that pontiff assigned it to the Booksellers. Its jus patronatus now belongs to the Confraternity of the SS. Scala. The statue of S. Barbara, in the niche in front , is by Ambrogio Parisi , according to Titi.

The inscription to the right , immediately on entering, is that already mentioned. Over the first altar to the left is a painting of S. Saba in meditation, by Brughi ; and over the opposite altar is a fresco of the Madonna with two lateral portraits, by a good hand of the old school. The S. Thomas Aquinas , the patron of Booksellers , and S. John of God , over the left altar of the transept, is by an unknown hand ; the B. Virgin and Magdalen , at the sides of the crucifix over the opposite altar , are by Luigi Garzi , who also painted the S. Barbara , over the great altar, praying the Saviour to restore life to one struck with thunder. On the cieling between the two first altars is S. Barbara in glory ; to the right of the altar of S. Thomas is the death of S. Francis ; to the left, S. Philip Neri in prayer ; to the right of the opposite altar is S. Teresa ; to the left S. Antony of Padua ; and on the cieling of the little tribune is an Eternal Father, all frescos by Luigi Garzi.

S. Bartho-  
lomew de'  
Vaccinari.

**S. BARTHOLOMEW DE' VACCINARI.** This pretty little church is situate in a street of the same name between the Trinità de' Pelegrini and the Cenci palace. According to Martinelli it had been at one time a parish-church, named S. Stephen in Selce; but in 1570 it was given to its present proprietors, the Guild of Skinners, who rebuilt it at their own expense in 1723, as is recorded by an inscription outside over the entrance. Over the first altar to the left is the martyrdom of S. Stephen; over that to the right is the Vocation of S. Matthew; over the next altar to the right is the Virgin and Child with S. Joseph, S. Bernard and S. Francis; and on the opposite altar is B. Franco, a Carmelite, the patron of the Vaccinari. Over the altar of the little tribune is the slaying of S. Bartholomew, who is represented, in the lateral painting to the left, as refusing to worship idols; and in that to the right as suffering martyrdom by decapitation. All these paintings are frescos, except the easel painting on the high altar, which is by de Vecchi, according to Baglioni; and all the frescos are by Michelangelo Cerruti, according to Titi, except the Vocation of S. Matthew over the first altar to the right, which is by Jacopo Zoboli.

S. Bene-  
dict in  
Piscinula.

**S. BENEDETTO IN PISCINULA.** This ancient little church is situate in a piazza of the same name in Trastevere, directly opposite the ponte S. Bartolomeo. It is mentioned in the Ordo Remanus as existing towards the close of the XII. century; and its borrowed its designation from some piscina or perhaps from some fishmarket in its vicinity. It had been a parish church until the year 1825; and it is now officiated by a Rector appointed by the Vicariate, who superintends an adjoining gratuitous school for

boys, established and maintained by the Princes Massimo. It is said to stand on the site of the paternal house of S. Benedict. The chapel to the right of the portico, on entering, is decorated with eight ancient little columns, four of cipolla, two of cipollino, one of marmo livido and one of alabaster; and the Madonna over its altar is said to be that, before which the Saint was accustomed to kneel in prayer. The interior consists of a nave and two aisles divided by six columns, one fluted, of cipollino, one of bigio, two of Psaronian and two of red granite. The portrait of the saint, on the great altar, is supposed by Mabillon to have been taken from life (a). The Saint is seated on an antique chair, with a pastoral staff in his right hand, and in his left the book of his Rule, on which are written the words, AVSCVLTA FILI PRÆCEPTA MAGISTRI, ET INCLINA AVREM CORDIS TVI.

**S. BIAGIO DEL DIVINO AMORE.** This little church is situate in the via de' Materassari, which runs from the palazzetto Borghese to the via de' Prefetti; and belonged to the Guild of Mattress-makers from the year 1575; but it is now in the hands of the Archconfraternity *del Divino Amore*; and was rebuilt from the foundations in the XVIII. century. The S. Biagio or Blase, over the altar to the right, is by Sigismond Rosa; the SS. Cecilia and Valerian, over the opposite altar, is by Costanzi; and the ovals, at the sides of the great altar, are by A. Bicchierai. In the sacristy is a beautiful fresco of S. Cecilia, S. Urban I. etc., supposed to be of the XII. century.

S. Biagio  
del Divi-  
no Amore.

**S. BONOSA DE' CALZOLARI.** It is situate in a street of the same name in Trastevere, between

S. Bonosa  
de' Calzo-  
lari.

(a) *Iter Italicum*, p. 145.



the Lungaretta and the Tiber, and belongs to the Guild of Shoemakers. It existed in the XII. century, as we learn from the *Ordo Romanus*; and continued to be parochial until the XVIII. century, when it was given to its present proprietors, who have added to its designation the names of their patrons SS. Crispin and Crispinianus.

S. Bridget.

**S. BRIDGET.** This little church stands in the piazza Farnese, on the supposed site of the house of that sainted princess of Sweden, who contributed much to the return of the Popes from Avignon. The church was built in the XIV. century; and its front was erected in the XVIII. century, by order of Clement XI. It is now filial to S. Maria in Trastevere, and is officiated by a Rector. All its paintings relate to S. Cecilia and are by Biagio Puccini, except the Virgin and Child over the altar to the right, which is a copy of that of Annibal Caracci. The Saint's oratory and rooms are shown in the adjoining house, which is said by Fanucci, in his *Opere Pie di Roma*, to have been an hospitium for Swedish pilgrims in the days of S. Bridget.

S. Clare.

**S. CLARE.** This church is situate in the via di S. Chiara, near the Minerva, and belonged to nuns of S. Clare until 1814; but it is now in the hands of the Confraternity of S. Gregory Thaumaturgus. It was built in the XVI. century, after the design of Francesco da Volterra; but its front is by Carlo Maderno. Its interior is lofty and not inelegant; but it contains no object of antiquity or art worthy of particular attention.

SS. Cos-  
mus and  
Damian of  
the Bar-  
bers.

**SS. COSMAS AND DAMIAN OF THE BARBERS.** This little church, which is situate in the via de' Barbieri, had belonged to Clare nuns until 1440, when it

was transferred to the Guild of Barbers ; and is not open more than two or three times in the year. It was rebuilt by the Guild, in 1722, after the design of one Carnevale ; a mastermason. On the altar to the right is the Virgin and Child , by Zuccari ; and the Crucifixion opposite is by Michelangelo Cerruti. The martyrdom of the titular Saints, over the great altar, is by Romanelli ; and the two lateral frescos, with the glory on the cieling , are by Bicchierai.

**S. EGIDIUS IN TRASTEVERE.** This little church of reformed Carmelite nuns is situate in a piazza of the same name near S. Maria in Trastevere, and was erected by Philip Colonna , in 1630 , when it was also dedicated to the Madonna del Carmine. On the great altar is the Madonna del Carmine , investing S. Simon Stock, by Andrea Camassei. The S. Egidius, on one of the lateral altars, is by Roncalli ; and the S. Teresa , on another , is by Luca Fiammingo.

S. Egidio  
in Traste-  
vere.

**S. ELIGIO DE' CHIAVARI.** This richly ornamented little church is situate in the via di S. Giovanni Decolato , leading from the Consolazione to the Bocca della Verità , and takes its name from the Guild of smyths, established in 1550 , to whom it belongs, and who dedicated it to their patron, S. Eligius , or Eloy, who had been brought up a goldsmith, became master of the mint to Clotaire II. of France, in the VII. century, and afterwards Bishop of Noyon in the reign of Clovis II. Over the first altar to the left is a painting of S. Ampelius ; protector of locksmiths : the S. Ursula over the second altar is by Giovanni Nannini , by whom it was painted at the age of twelve ; and the crucifixion over the next altar is by Scipione Gaetano. Over the great altar, the SS. Eligius, James and Martin , with the Virgin and

S. Eligio  
de' Chia-  
vari.

Child above, is by Sermoneta. The death of S. Francis, over the altar to the left of the tribune, is by Terenzio da Urbino ; and the Holy Family , over the next, is by the above-mentioned Vannini.

S. Eligio  
de' Sellari.

S. ELIGIO DE'SELLARI. This little church stands on the piazza della Gensola , in Trastevere, a little beyond the ponte S. Bartolomeo, and was erected in 1740 by the Guild of Sadlers, after the design of Carlo Massi. It is now attached to the Pia Casa degl' Esercij , near the church of S. Cecilia , and is officiated by a Rector , who instructs the youth of the vicinity, and prepares them to enter the Pia Casa , preparatory to their first Communion. To it is also annexed a gratuitous night-school.

S. Elizabeth.

S. ELIZABETH. This small church is situate in the via de' Chiavari, opposite the western side-entrance of the church of S. Andrea della Valle, and had been originally attached to an adjoining convent of nuns, transferred thence , by S. Pius V., to S. Giacomo delle Muratte. To the nuns succeeded the Guild of German bakers, by whom the church was rebuilt, in 1614 , as is recorded by an inscription over its entrance, and to whom it still belongs, being supplied by them with a daily Mass. Over the lateral door to the right, as we enter, is a painting of the Samaritan woman , at the well , with our Lord , above which is a small portrait of S. Luke. In the next niche is a marble statue of S. Jerom. Over the lateral altar, to the right, is S. John Nepomucen. The next statue is that of S. Ambrose ; and over the door of the sacristy is S. John preaching. Over the great altar is the Visitation: to the right is the Nativity of the B. Virgin , with the Baptism of our Lord , over it; and to the left is the Nativity, with the Circumcision



over it. Over the next door, to the left, is the Adoration of the Magi; and in the next niche is a statue of S. Gregory the Great. The painting over the left lateral altar is the Nativity; and the statue in the next niche is that of S. Augustin. Over the next door is the Multiplication of the loaves and fishes; and in the four ovals are Daniel, Zacchary, David and Isaías.

**S. EMIDIO**, formerly **S. MARGARET**. This little church is situate in Trastevere, near that of S. Rufina; and its origin and that of the adjoining monastery go back as far as the XIII. century; but they were both rebuilt, in 1564, by Donna Giulia Colonna, for nuns of the third Order of S. Francis. The church was again built, in 1680, by Card. Castaldi, after the design of the Cav. Fontana, and now belongs to the Confraternity of S. Emidio. Over the altar to the left is the Assumption; and over the opposite altar is S. Emidio. Over the great altar is S. Margaret in prison, by Giacinto Brandi; in the oval to the left is the same saint in prayer, by Leone Ghezzi, who also painted her martyrdom in the opposite oval. On the cieling of the tribune is the Coronation of the B. Virgin, by Fra Umile da Foligno; and the S. Ursula, over the choir, is by Gio. Paolo Severi.

S. Emidio.

**S. FRANCESCA ROMANA IN VIA FELICE**. This small church is situate in the via Felice, nearly opposite that of S. Ildephonsus, and was erected, in 1616, by the Fathers for the Redemption of slaves. It was put into its present form under Innocent XI., after the design of Mattia de Rossi; but the church now belongs to the adjoining Ritiro della Croce, which is a conservatory for poor females. Over the first altar to the left is the Madonna di Riscatto, one

S. Francesca Romana.

of the best works of Francesco Cozza; and over the opposite altar is S. Francis of Paula, another good painting. Over the second altar to the left is S. Francesca Romana with some of the Brethren di Riscatto; over the opposite altar is S. Teresa; and over the great altar is a small painting of the Madonna Addolorata.

S. Galla.

S. GALLA. This small church is situate in the street that runs from the piazza Campitelli to the Bocca della Verità, and is supposed to stand on the site of the house of S. Galla, the daughter of Symmachus, whose death stains the character of the second Theodoric. The Saint had converted part of her house into a chapel, in which stood the Madonna del Portico, now in the church of S. Maria in Campitelli; and, having subsequently retired to the convent, erected by her near S. Peter's, she assigned her property to the church. It had been called S. Maria in portico from the portico of the forum Olitorium, some arches of which still remain in the houses at the southern extremity of the vicolo della Bufala; and the name is recorded by Cencio Camerario in the *Ordo Romanus*, in the XII. century. When, after the removal of the Madonna, under Alexander VII., to the Campitelli, the church and annexed hospitium were rebuilt by Livio Odescalchi, after the design of de Rossi, they assumed the name of S. Galla. The angels in plaster, in the church, are the models, by Bernini, of those in bronze in the chapel of the B. Sacrament in S. Peter's; and over the altar is a painting, representing the reception of the Madonna del Portico by S. Galla, through the hands of S. John I. The annexed hospitium affords

gratuitous lodging to the harbourless persons and also to poor convalescents.

**S. GALLICANUS.** This little church is situate in Trastevere; and is annexed to an hospital of the same name, the male patients of which are attended by the Benfratelli, and the female by the Sisters of Charity. It was erected by Benedict XIII., in 1726, after the plan of F. Rauzzini, who was also the architect of the hospital. The S. Gallicanus, contemplating the Virgin and Child, over its high altar, is by F. Evangelisti, who also executed the lunettes over its lateral altars, the paintings of which relate to the same Saint. **S. Gallicanus.**

**S. GIACOMO SCOSSACAVALLO.** This church is situate in a piazza of the same name between the porto S. Angelo and S. Peter's; and both derive their distinctive appellation, *Scossacavalli*, from a legend to the effect that two large stones had been transported by S. Helen from the Holy Land, and were destined by that Sainted empress for S. Peter's, but that, the horses laden with them becoming restive and refusing to advance, the stones were, in consequence, deposited in this church. It had been parochial; but it now belongs to the Chapter of S. Peter's, is governed by a Rector of their appointment, and has attached to it the Confraternity del SS. Corpo di Christo. It was almost entirely rebuilt in the XVII. century. Over the first altar to the right is the Madonna del Rosario; and beneath the altar is one of the stones, supposed to have been the rude altar, on which Abraham prepared to offer Isaac in sacrifice. Over the second altar is a bad painting of S. Sebastian, by Paul Guidotti; and over the third altar is the Circumcision, designed by Ricci **S. Giacomo Scossacavallo.**



of Novara, and coloured by one of his scholars. Beneath this altar is the second stone, consisting of a massive marble table, not unlike an altar, on which our Lord is said to have been placed on occasion of his Circumcision in the temple. Over the great altar is the Last Supper, by the same pupil of Ricci. The next altar to the left is that of the Crucifixion; over the second on the same side is a portrait of S. James; and over the next is the Nativity of the B. Virgin, a good painting by the same Ricci of Novara.

S. Giovanni in Aino.

S. GIOVANNI IN AINO. This little church stands at the extremity of the via di Monserrato; had been at one time parochial; and is supposed to borrow its distinctive name from the family, by whom it was founded. Over the altar to the right is a painting of S. Anne and the B. Virgin, by Passeri; and over the opposite altar is S. John in Aino by Gio. Conca. Over the great altar is the Nativity, by Ant. Amorosi; the two lateral paintings are by unknown hands; and the SS. Philip Neri and the Baptist, in the two ovals, are by Giac. Diol. The monument of Porfirio Antonini, parish-priest, is by Ludovisi. The Chaplain resides in the annexed house.

S. Giovanni Decollato.

S. GIOVANNI DECOLLATO. This church is situated in the via di S. Giovanni Decollato, near the Bocca della Verità, and was given by Innocent I., in 1487, to the Archconfraternity of the same name, by whom it was rebuilt from the foundations, and who have for object to administer spiritual aid and consolation to persons condemned to death, from the midnigh before their execution to their last moment, and to give them Christian sepulture in the cemetery attached to the church. On the first altar

to the right is the Birth of the Baptist, by Giacomo Zucca : on the second is S. Thomas in the act of inserting his finger in the side of the Saviour, a fresco by George Vasari ; and on the third is an oil painting of the Visitation, by Roncalli. The six Saints, painted at the sides of the tribune, are by Giovanni Cosci ; and the small paintings on the interior of the arch are of the Florentine school. The tribune is adorned with pilasters of Sicilian jasper ; and the Decollation of the Baptist, over the great altar, by Vasari, is one of the most esteemed productions of his pencil. The Resuscitation of Lazarus to the right, in the tribune, and the Decollation to the left, are by Giovanni Balducci. The altar to the left of the tribune is that of the Crucifixion: the S. John in the cauldron of boiling oil, over the next altar, with the angels on the curve, is by Naldini ; and, on the third, the two lateral figures and the Assumption above the Madonna, are by Jacopino del Conte. The baptism of Christ, over the side door, is by Monanno Monanni ; the Baptist preaching, over the opposite door of the cloister, is by Pesci, who, with Naldini and Roncalli, painted the twelve Apostles over the lateral arches.

The adjoining cloisters are enclosed on three sides by a light Doric portico ; and, at its extremity to the left, as we enter, is the oratory, the walls of which are decorated with frescos, painted in 1699. The Deposition from the Cross, over the altar, is by Giacomo del Conte, and the S. Andrew, to the left, and S. Bartholomew, to the right, of the altar, are by Francesco Salviati. The painting on the side wall next to S. Bartholomew, representing the apparition of the angel to Zacchary, is by Giacomo del Conte.

The  
cloister  
and ora-  
tory.

The Visitation and Birth of S. John, which come next, are by Battista Franco, who also executed the Preaching of S. John and the Baptism of our Lord on the end wall, and the S. John in prison, the Supper of Herod and the Decollation on the next side wall—The feast of the titular Saint occurs on the 29th of August.

S. Giovanni della Pigna.

**S. GIOVANNI DELLA PIGNA.** This small church, which belongs to the Archconfraternity of the Madonna della Pietà de' Carcerati, is situate on the piazza della Pigna, near the Minerva; and is officiated by a Rector. It took its name from that of the modern region, *Pigna*, in which it is situate; and was given by Sixtus V. to its present possessors, by whom it was rebuilt from the foundations. The martyrdom of S. Eleutherius, over the first altar to the right, is by James Zoboli of Modena: the Baptist in the wilderness, over the great altar, is by Baldassarre Croce; and the Pietà in fresco above the altar is by Luigi Garzi.

S. Giulianello in Banchi.

**S. GIULIANELLO IN BANCHI.** This small church is situate in the via de' Banchi; and its interior resembles a domestic chapel. It is in the hands of the Archconfraternity of the Missions. Over the first altar to the left is S. Francis Xavier; over that to the right is S. Charles Borromeo; over the second altar to the left is S. Joseph with the Infant Saviour in his arms; over the opposite one is a Crucifixion; and over the great altar is the Madonna del Soccorso, all wretched productions.

S. Giuseppe de' Falegnami.

**S. GIUSEPPE DE' FALEGNAMI.** The Mamerine prison consists of two chambers one above the other: the upper one is converted into a chapel sacred to SS. Pietro in Carcere and S. Giuseppe de'



Falegnami, erected, in the XVI. century, by the Confraternity of Carpenters to their patron S. Joseph, after the design of Giacomo della Porta. The church consists of a nave, with four side chapels, and a tribune. The death of S. Joseph, over the altar of the first chapel to the right, is by Bartolomeo Palombo, a pupil of Pietro da Cortona; and the Assumption, over the opposite altar, is by Giovan Battista Leonardi, a pupil of Baldi. The painting over the second altar to the right, representing S. Anne, S. Joseph, the Virgin and Child, is by an unknown hand; and the Nativity, over the opposite altar, is by Maratta. Over the great altar is the marriage of the B. Virgin and S. Joseph, by Orazio Bianchi; and the fresco on the ceiling of the tribune is by Gio. Bat. da Siena. The lateral painting to the left represents the Baptist and S. Nicholas of Bari, by Leonardi; and on the opposite side is S. Peter baptising SS. Processus and Martinianus, by a modern hand. Between the two lateral pilasters, in front of the tribune, is the Annunciation, by Ricci of Novara; the portrait above the cornice, to the left, is that of S. Peter; that to the right is S. James; and on the opposite wall are portraits of John the Baptist and John the Evangelist, all by unknown hands. On the central panel of the lateral choir to the right is painted the Angel awakening Joseph; on the opposite central one is the Repose in Egypt; at the sides are four great Prophets, and at the extremities the four Sibyls, painted those to the right by Gius. Puglia, called del Bastaro; and those of the opposite choir are by Speranza. The ceiling of the church is beautifully carved and richly gilt. In its centre is the

Crib of Bethlehem, with SS. Peter and Paul on the side towards the tribune, and S. Joseph and the Redeemer on the opposite side; and in the four corners are four compasses crowned, part of the arms of the Confraternity. The door under the choir to the right gives access to the oratory, the altar of which is adorned with columns of jasper, having bases and capitals of gilt bronze; and its altarpiece of the Conception is by the Cav. Pier Leone Ghezzi. The large fresco on the wall opposite the altar is the marriage of the B. Virgin and S. Joseph; to the left of the altar is the Nativity, to the right the Adoration of the Magi; to the left on entering is the Flight into Egypt, to the right Christ disputing with the Doctors, all frescos by Marco Tullio Campagna—In this church is celebrated the feast of S. Peter on the 4th of July, with a chapel of the Votanti della Segnatura di Giustizia; and also the feast of S. Joseph on the 19th of March.

**S. Gregorio de' Muratori.**

**S. GREGORIO DE' MURATORI.** This small church is situate near the little port of the Ripetta, and was erected, in 1527, by a Confraternity of masons, who also admit other artizans as members of their pious Union.

**S. Gregorio, a Ponte Quattro Capi.**

**S. GREGORIO AT THE PONTE QUATTRO CAPI.** This small church is situate at this side of the ponte Quattro Capi, and had been parochial, but is now officiated by a Rector. It was rebuilt, in 1729, after the design of Philip Barigioni. On its front is a Crucifixion by Parocel, beneath which is the following Scriptural quotation in Hebrew and Latin: "I have spread forth my hands all the day to an unbelieving people, who walk in a way that is not good after their own thoughts, a people that continually provoke

me to anger before my face". The Hebrew has led to the erroneous opinion that the Jews attend lectures on the truth of Christianity in this church, whereas they frequent the church of S. Angelo in Pescaria; and the citation in Hebrew and Latin is accounted for by the contiguity of the church to the Jewish quarter. Over the altar to the right is the death of S. Philip Neri, by Casale; over the opposite altar is Gregory the Great discovering an angel among his poor guests; and over the great altar is a copy of the Madonna delle Fornaci. The Assumption on the ceiling is by the same Parocel. To this church is attached a Confraternity of Seculars, who have for object the relief of bashful indigence.

**S. HELEN DEI CREDENZIERI.** This little church is situate in the via di S. Elena, near the Argentina, and had been a parish church. It is now officiated by a Rector, and is in the hands of the Confraternity of Gesù Nazareno. Over the altar to the right is a painting of S. Catharine martyr, by the Cav. D'Arpino, according to Baglioni; and the S. Helen over the great altar is of the school of Pomarancie.

S. Helen  
of the  
Creden-  
zieri.

**S. HOMOBONUS.** This little church stands in the street opposithe the Consolazione, nearly under the Tarpeian rock, and was erected by the Guild of taylors to their patron saint, in 1573, on the ruins of an ancient church, named S. Salvatore in portico. S. Homobonus was son to a merchant of Cremona, who lived in the XII. century, and gave him this name at his baptism, the name of his family being *Tucinge*. The walls of the church are covered with paintings; but the only ones worthy of notice are the fresco of the Saviour with the Virgin and Child beneath, painted over the great altar, by Carlo Maratta, and

S. Homo-  
bono.



the disputation of S. Stephen, in the sacristy, by Baciccio. The church is officiated by a Rector.

**S. Ildephonsus.**

**S. ILDEPHONSUS.** This small church is situate in the via Felice, near the piazza Barberini, and was erected by Spanish Discalced hermits of S. Augustin in 1610. It was rebuilt, as it now stands, after the design of Gius. Paglia of Sicily, a Dominican friar, save its front, which was designed by Fran. Ferrari, the under division of which is decorated with Ionic, the upper with Corinthian, pilasters. The church is now administered by a Beneficed clergyman of S. Peter's, who appoints its chaplain. Its interior consists of a single nave, with side chapels and a tribune. Over the first altar to the right, on entering, is a marble relief of the Nativity, executed in its present unfinished state by Francesco Siciliano. Over the second altar is the Conception with S. Monaca and S. Augustin; and over the great altar is the Madonna del Paradiso. Over the altar of the chapel to the left of the tribune is a painting of S. Thomas of Villanova giving alms, and the B. Virgin investing S. Ildephonsus with a cope; and over the next altar is the Madonna of Gadaloup. In the six niches, at the sides of the nave, are six statues of Saints in plaster.

**S. Ivo of the Sapienza.**

**S. IVO OF THE SAPIENZA.** This university church of the Sapienza was erected in the XVII. century by Borromini; and its side entrance is the first door to the left on entering the long vestibule of the university. Its spiral cupola surmounted with a crown is one among the many monuments of the fantastic taste of the architect. Its interior is absurdly built to resemble the form of a bee, part of the Barberini arms, to compliment the reigning pontiff Urban VIII.; yet its general effect is by no means ungraceful. It has

three altars, over the principal one of which, erected by Innocent XI., is a painting of S. Ivo receiving the memorials of the poor, by Pietro da Cortona—In this church is held a Cardinalitial chapel on the 19th of May, the feast of S. Ivo, on which occasion the Consistorial advocates attend.

S. JOHN'S outside the porta Angelica. This little S. John's. church is succursal to S. Peter's, and belongs to the Archconfraternity of the B. Sacrament.

S. LAURENCE IN FONTE. This small church is situate in the via Urbana or ancient vicus Patricius, and is supposed to stand on the site of the house of S. Hippolytus, to whom S. Laurence was consigned, and who, on being converted by him, is said to have been baptised by him with the water of a fountain that sprang up miraculously, and still exists in a vault beneath the church. The church had belonged to the Congregation of Courtiers; but is now governed by a Rector appointed by the Vicariate. It was repaired in the XVII. century by Urban VIII., after the design of C. Castelli. Over the altar of the first chapel to the right, erected and endowed by G. Cipolla, is a crucifix; over that of the next chapel, at the same side, is a Pietà, in fresco, by the Cav. d'Arpino; and over the opposite altar is S. Gallicanus converted by S. John and Paul, by Speranza. Over the great altar is S. Laurence in the act of administering baptism, also by Speranza, who likewise painted to the right S. Laurence giving alms; to the left his martyrdom; and the two angels outside the tribune, on the cieling. The door to the left, as we entered the church, gives access the supposed prison of S. Laurence, and to the well already mentioned, whence the church takes its designation of *in fonte*.

S. Lazarus.

**S. LAZARUS.** This small church is about a mile outside the porta Angelica on the road to Monte Mario; and is succursal to S. Peter's. It had been erected with an adjoining hospital for lepers by a poor Frenchman in 1487; but the hospital no longer exists; and the church is officiated by a Chaplain, appointed by the Vatican Chapter. The Virgin and Child with S. Martha and S. Catharine of Sienna, over the altar, is a good painting, ascribed to Pietro Perugino.

S. Lorenzo in Miranda.

**S. LORENZO IN MIRANDA.** This church stands on the ruins of the temple of Antoninus and Faustina; and seems to have been called *in Miranda*, from the wonderful ruins in its vicinity. It was a collegiate church in the XV. century, when it was transferred by Martin V. to the Druggists, who rebuilt it, in 1602, after the plan of Torriani. Its principal entrance, which looks towards the Forum, is open only on particular occasions; but it is every day accessible by its lateral door. The interior consists of a nave, with six side chapels and a tribune; the only paintings in it worthy of notice are the Virgin and Child with SS. Philip and James, over the altar of the first chapel to the left of the principal entrance, of the school of Domenichino, and the S. Laurence over the great altar, which has four columns of bianco e nero, by Pietro da Cortona—The festival of the titular Saint is celebrated here on the 10th of August.

S. Lorenzuolo.

**S. LORENZUOLO.** This little church is situated in the via di Testa Spaccata, near Trajan's forum, and had been a parish-church, but is now annexed to a female conservatory. The painting of S. Laurence, S. Charles Borromeo and S. Francis of Assisi, over the great altar, is by Alberti.



**S. LUCIA DE' GINNASI.** It is situate in a small piazza of the same name; and is called de' Ginnasi from the family of that name, who still retain its jus patronatus, or right of presentation. The adjoining palace had been purchased by Card. D. Ginnasi and changed into a college for the education of twelve youths from Castel Bolognese, his native place; and was subsequently converted by him into a convent of Teresian nuns, since transferred to SS. Peter and Marcellinus. The convent was converted into the Irish college by Leo XII.; but, on the transfer of the Irish by Gregory XVI. to S. Agatha de'Goti, the Maestre Pie or mistresses of gratuitous female schools, who occupied that establishment, were removed hither, and now occupy the former Irish college. The Virgin and Child, in the niche over the church door, was sculptured by Pompeo Ferrucci. Over the altar of the first chapel to the left is a Crucifixion; and the monument to the right is that of Princess Eleonora Borghese, who died in 1695. Over the altar of the opposite chapel is a painting of S. Biagio working a miracle: the monument to the right is that of Faustina Ginnasi, who died in 1646, by Giacomo Antonio and Cosimo Fancelli; and the monument to the left is that of Card. D. Ginnasi, who died in 1689, and whose bust and the statues of Charity and Wisdom are by Giuliano Finelli of Carrara. Over the great altar is the martyrdom of S. Catharine. All the paintings are by Catharine Ginnasi, niece to the Cardinal, but were designed by her master Lanfranc.

S. Lucia  
de' Gin-  
nasi.

**S. LUCIA DELLA TINTA.** This small church, which had been at once parochial and collegiate, is situate in the via della Tinta, near the piazza Nicosia, and belongs to the Confraternity of Solicitors, by

S. Lucia  
della  
Tinta.

whose chaplain it is officiated. It existed in the XIII. century, as we know from a privilege granted to it by Nicholas III. or IV.; and it took its present name from the dyers resident in its vicinity in the XV. and XVI. centuries. On the first altar to the right is a large crucifix; and on the opposite altar is S. Lucia, a Roman widow lady, and S. Geminianus, who suffered martyrdom together under Dioclesian, a painting of some merit by an unknown hand. Over the second altar to the left is the Madonna, *Salus Infirmorum*; over the opposite altar is S. Lucia of Siracuse, Virgin and Martyr, who also suffered under Dioclesian, and whose portrait is by a good but unknown hand; and over the great altar is a Holy Family, with S. Catharine V. M. and the Baptist.

The Madonna di Loreto.

**LA MADONNA DI LORETO.** This church stands in Trajan's forum, and belongs to the Guild of Bakers, by whom it was erected, in 1507, after the plan of Sangallo, who gave the drum its octagon form with an unmeaning double cupola, to which James del Duca added the lantern and windows of fantastic form. Its interior is octagonal; and over the first altar to the right, as we enter, is S. Catharine martyr, a mosaic by P. Rossetti, in 1594, who also executed the lateral mosaic, and the Holy Ghost and two angels on the ceiling, also in mosaic. Over the next altar to the right is a statue of S. Susanna, by Fiammingo, deemed one of the best productions of the modern chisel in Rome; and to the rear of the marble slab behind the statue still exists the Adoration of the Magi in fresco by Federico Zuccari, who also executed the lateral frescos of SS. Peter and Paul. Over the first altar to the left on entering is the Adoration or, as it is called, the Institution of

the B. Sacrament, painted, in 1795, by Pietro Tedeschi of Pesaro; to the left is S. John, to the right S. Andrew, and above is the Eternal Father. Over the second altar is a crucifix with lateral paintings of the B. Virgin and S. John, by Baldini and F. Micheli of Camerino, who also painted the S. Veronica above. The great altar is built with bad taste by Onorio Lunghi; and over the altar is the Madonna di Loreto with S. Sebastian and S. Rock and the Eternal Father above, all on a gold ground, and of the school of Pietro Perugino; and the angels in marble, at the sides of the altar, are by Carlo Maderno. The Birth of the B. Virgin on the wall of the tribune, and her death on that to the right are by Carlo Maderno. The statue in the niche to the right is S. Cecilia, by Giuliano Finelli; the opposite statue is S. Agnes; and the other statue to the left is S. Domitilla. Over the principal door is the marriage of the B. Virgin and S. Joseph, by Gius. Chiari. On the drum of the cupola, between the windows, are four large oil paintings, executed at the close of the XVII. century, by artists almost otherwise unknown, viz, the Presentation of the B. Virgin above the altar to the right of the tribune, by Giacinto Garroni; the Annunciation, over that to the left, by Giovanni Baldassari of Candia; the Visitation over the altar to the right of the front entrance, by Pietro Rosso of Castel d'Acqua; and the flight into Egypt over that to the left, by Pietro Buccilli.

**LA MADONNA DEL SUFFRAGIO.** It is situate in the via Giulia; was erected by B. Ruspoli in 1675, after the design of Carlo Rainaldi; and is in care of a Purgatorian Archconfraternity. Over the first al-

The Madonna del Suffragio.



tar to the right is the Adoration of the Magi ; to the left is the angel awaking Joseph ; to the right the Adoration of the Shepherds ; and on the ceiling is a glory , all by G. B. Natali of Cremona. Over the second altar at this side is the Madonna Consolatrice ; the Vision of Jacob, to the right, is by Calandrucci ; and the sacrifice of Abraham, to the left, is by G. Troppa. On the altar of the next chapel is an ancient Madonna ; the Nativity of our Lord to the right and that of the B. Virgin to the left are by G. Chiari. Over the great altar is the Madonna del Suffragio , in the act of liberating souls from Purgatory, by G. Ghezzi ; the Resuscitation of Lazarus to the left ; and Daniel in the lion's den to the right are by the Cav. Benaschi of Piedmont, who also painted the Assumption above and the glory outside. Over the next altar to the left is a crucifixion with Magdalen to its left and the Afflicted Mother and S. John to its right, by Lanfranc. Over the next altar is S. Joseph Calasancius before the Virgin and Child, by Ceccarini, who painted the same Saint at the sides of the altar. Over the next altar is S. Chatharine with S. Hyacinth before the Virgin and Child ; to the left is S. Hyacinth, rescuing a ciborium from a conflagration ; and to the right is the martyrdom of S. Catharine, the first by Daniello Fiammingo, and the two last by Cimini of Palermo. Over the altar of the annexed oratory is the Virgin and Child with S. Joseph and S. Dominic.

S. Mary  
on the  
Aventine.

**S. MARIA AVENTINESE OF THE PRIORY OF MALTA.** This church, which belongs to the Knights of the Order of Jerusalem, stands on the south-west extremity of the Aventine, opposite the Tiber, and is attached to the priory of Malta. Its origin is an-

cient ; but is was put into its present state by Card. Rezzonico in 1765, having employed as his architect Pironesi, who has overloaded it externally and internally with all sorts of ornaments. To the right of the principal entrance is the tomb of Bishop Spinelli, who is interred in the ancient sarcophagus, on the front of which is sculptured Minerva, with the original occupant of the tomb and the Nine Muses, and on the extremities Pythagoras seated at study, and Homer with a scroll in his hand. The next monument at the same side is that of Piranesi, celebrated for his engravings of the Roman antiquities, whose excellent statue is by G. Angelini, a Roman. The other monuments belong to Masters and Priors of the Order of Jerusalem. The relief of the Virgin and Child and S. John in plaster, over the altar, the Mystic Lamb above it, and the statue of S. John of Jerusalem sustained by angels on a globe, are by A. Sacchi. The church and annexed convent are in care of the Grand Prior, who is usually a Cardinal. The terraces command a good view of Rome; and strangers are sometimes amused by catching, through the key-hole of the outer door, a glimpse, by the vista, of the dome of S. Peter's.

**S. MARIA IN CACABERIS.** This little church is situate in the via di S. Maria in Cacaberis near the piazza Branca, and had been a parish-church in the XVI. century. Its name it derives from *Cacabus*, a kettle, pot or pan, made in its vicinity in considerable quantity. It was given by Alexander VII. to the Confraternity of Coach-drivers, by whom it has been recently put into excellent and costly repair; but it contains no painting of merit.

S. Mary  
in Caca-  
beris.

S. Mary in  
Campo  
Carleo.

**S. MARIA IN CAMPO CARLEO.** This little church is situate a little to the south of the excavated part of Trajan's forum, and is called in Campo Carleo from the palace of Carlo Leoni, that stood near. Over the altar to the left is the Flagellation of our Lord; over that to the right is our Lord appearing to S. Charles Borromeo and S. Philip Neri; and over the great altar is a Madonna. This church is in the hands of the Confraternity of Jesus Flagellated.

S. Mary at  
the Tre  
Cannelle.

**S. MARIA DEL CARMINE ALLE TRE CANNELLE.** This little church is situate in a small piazza near the via delle Tre Cannelle, and was built by the Archconfraternity of the Madonna del Carmine, instituted in 1605; but its front was added in 1750 after the design of Angelo Specchi. It is officiated by a Rector; and its only good painting is that over the arch of the tribune, representing S. Simon Stock kneeling before the B. Virgin, which is deemed one of the best productions of Gaspar Caglio's pencil.

S. Mary  
of the  
Consola-  
tion.

**S. MARIA DELLA CONSOLAZIONE.** It is situate in a piazza of the same name near the Forum, and was erected by the Roman people, in 1470, in gratitude for consolation obtained by them through the intercession of the Mother of God. It was united, in the XVII. century, to the adjoining hospitals of S. Maria delle Grazie and S. Maria in Portico, by the chaplains of which it is officiated. Its architect was Martino Lunghi, who however did not complete its Ionic, travertine front, which was finished by G. Valadier, by means of a bequest to that effect left by the late Card. Consalvi. Its interior consists of a nave and two aisles, divided by pillars and arcades, adorned with Corinthian pilasters. The



Crucifixion over the altar of the first chapel to the right, and all the frescos are by Taddeo Zuccari, and are much esteemed. The Virgin and Child over the altar of the next chapel is by Livio Agresti, who also painted the draft of fish to the right, and the martyrdom of S. Andrew to the left. The Adoration of the Magi, on the altar of the third chapel, the Nativity to the right, and the Presentation to the left, together with the small paintings on the ceiling, relating to the B. Virgin, are all well executed frescos by Cesare Baglioni, as are also S. Antony Abbot in the oval on the altar, and the same Saint and S. James on the pillars of the arch. On the great altar is the Virgin and Child, called the Madonna of Consolation; and the lateral paintings of the Nativity of the B. Virgin to the right, and the Assumption to the left are by the Cav. Roncalli. Over the altar of the first chapel to the left of the tribune is the Baptist kneeling before the B. Virgin; and the lateral and other frescos, illustrative of the life of the B. Virgin, are all by Pomarancio. The fresco of S. Andrew, over the next altar, and the lateral paintings of his crucifixion to the right and the crucifixion of S. Peter to the left, together with the small paintings on the ceiling, are by Marzio Calantonio, a Roman artist. The oil painting of the Assumption over the altar of the next chapel, and the Adoration of the Shepherds to the right and of the Magi to the left, with all the other frescos around, are by F. Nappi. Over the altar of the next chapel is S. Francis receiving the stigmata; and the marble relief of the Marriage of S. Catharine, over the altar of the last chapel, is by Raffaello di Montelupo.

**S. Maria  
Egiziaca.**

**S. MARIA EGIZIACA.** This little church is constructed on the ruins of the temple of Manly Fortune, and had been first erected in 872 in the Pontificate of John VIII. It was given by Pius V. to Saphar Abagar, Armenian ambassador, for the use of his countrymen, who erected an adjoining hospitium for poor Armenian Pilgrims. The church was repaired by Clement XI.; and has recently been given to a Confraternity annexed to the Bocca della Verità, its Armenian proprietors having abandoned it for S. Biagio. To the left, on entering, is a facsimile of the chapel of the H. Sepulchre in Jerusalem; and the fresco of S. Mary of Egypt over the great altar is by Federico Zuccari, who also painted the SS. Peter and Paul at the sides, and the Coronation, above, of the titular Saint.

**S. Maria  
di Grotta  
Pinta.**

**S. MARIA DI GROTTA PINTA.** This little church stands in a small obscure piazza of the same name adjoining the palazzo Pio, on the ruins of Pompey's theatre, and existed before the year 1343. It had been a parish-church until the time of Leo XII., and took its name probably from some painting of the B. Virgin in or near it. Over the altar to the left is a crucifixion, by G. A. Valtellina; on that to the right is the Baptist preaching, by F. Alessandrini; and on the great altar is the Virgin and Child. The jus patronatus belongs to the Orsini family, who appoint its Rector.

**S. Maria  
Impera-  
trice.**

**S. MARIA IMPERATRICE.** This little church is situate in the via S. Giovanni Laterano, at the extremity next the Lateran square, and belongs to the Confraternity of the Scala Santa, who employed Giacomo del Duca, in 1606, to put it into its present form. The Virgin and Child over its principal altar is

said to be of the VI. century, and to have been venerated by Gregory the Great.

**S. MARIA DE' MIRACOLI.** This pretty church is situate in the piazza del Popolo, between the Corso and the Ripetta, and derives its name from a Madonna that existed in the old church, on the same site, in the XIV. century. The present church was commenced by Carlo Rainaldi, in 1664, by order of Alexander VII., on a plan symmetrical with that of the contiguous church of S. Maria di Monte Santo; and both were finished at the expense of Card. Gastaldi, who successively employed Bernini and Fontana in their completion. It is preceded by a graceful portico of travertin, the columns of which support an entablature and pediment, decorated with travertin statues by Lazzaro Morelli and others. Its interior is circular with side chapels and a tribune; but it contains no painting worthy of notice. The two angels that support the Madonna over the great altar, already mentioned, are by Raggi, who also sculptured the three angels above the pediment. To the left, in the tribune, is the tomb of Card. Gastaldi, with his bust in bronze by Lucenti, and statues of Faith and Hope by Raggi; and to the right is that of his brother, whose bronze bust is also by Lucenti, and the Justice and Prudence by the same Raggi. The church is officiated by a Rector appointed by the Albani family, to whom belongs the right of presentation; and annexed to it is the Confraternity of the Assumption.

S. Maria  
de' Mira-  
coli.

**S. MARIA DELL'ORAZIONE, DETTA DELLA MORTE.** It is situate in the via Giulia, and takes its name from the Quarant'ore, which recur in it on the third sunday of every month; and from the Confraternity della Morte annexed to it, who have

S. Maria  
dell' Ora-  
zione,  
detta della  
Morte.



for object the burial of persons found dead in the Campagna, and were instituted in 1538. The present church was erected about the year 1737, after the design of Ferdinando Fuga. Its interior is elliptical and its gilt columns well disposed; but all the ornaments above the columns are unarchitectural. Over the first altar to the right is a Holy Family, by Massucci; and over the next altar is a S. Michael, said to be of the school of Raphael. Over the great altar is a crucifixion, by Ciro Ferri. Over the first altar to the left of the tribune is S. Juliana Falconieri receiving the veil, by Ghezzi; between this and the next altar is a fresco of S. Simon Stylites by Lanfranc, who also painted the S. Antony and S. Paul first hermit opposite, and the hermitage over the large entrance, together with the Marriage of S. Catherine of the last altar—The Confraternity celebrate here with due solemnity the eight days of the Octave of Allsouls; and in the subterranean chapel, thrown open on the occasion, are some striking memorials of mortality, suited to that mournful anniversary.

S. Maria  
dell'Orto.

S. MARIA DELL'ORTO. This church is situated near S. Michele beyond the Tiber, and was erected in 1512 by Gulio Romano, except its front, which was built in the XVII. century by Martino, son to Onorio Lunghi. When undergoing repair in 1762 were absurdly added the eleven little abelisks, that disfigure its front. The church takes its name from a Madonna found over a garden gate and now placed over the great altar; and it is in the hands of the Roman gardeners, fruiterers, etc., who annexed to it an hospitium for their sick poor.

Descrip-  
tion of.

The interior consists of a nave and two aisles divided by pillars and arcades, a transept and a tribune, and

is very symmetrical ; and the pillars are decorated with Ionic pilasters of *fior di persico*. Over the altar of the first chapel to the right is the Annunciation, an excellent painting by Taddeo Zuccari, who also executed the Angel, over the door at this extremity of the aisle, awaking Joseph ; and outside on the cieling is the crown of the B. Virgin held by an angel, a fresco by Tommaso Cardani. Over the altar of the second chapel is the marriage of S. Catharine, by Federico Zuccari, who also painted the SS. Peter and S. Paul at the sides ; and outside on the cieling is S. Catharine in glory, by the same Cardani. Over the altar of the third chapel is a painting of S. Bartholomew and S. James with the Virgin and Child, by Baglioni, who also painted the S. Bartholomew being flayed, to the left, and his martyrdom, to the right, and the same saint in glory on the cieling outside. The frescos of the next chapel, which is sacred to the Passion, are by Niccolo da Pesaro ; and the Resurrection outside on the cieling is by Calandrucci. Over the door of the oratory, at this extremity of the aisle, is the Descent of the Holy Ghost, by Andrea Procaccini ; and the adjoining oratory is crowded with paintings of no merit. Over the great altar is the Madonna del Orto. To the right and left of the window over the altar is the Annunciation ; to the left of the pediment is the marriage of the B. Virgin ; and to the right the Visitation, by Taddeo and Federico Zuccari. The Adoration of the shepherds beneath to the left is by the brothers Orazi ; but the Zuccari painted the Flight into Egypt to the left, together with the large fresco, on the lateral wall to the right, representing the Birth of the B. Virgin, that to the left representing her Presentation in the temple ; the Angel appearing to

Joseph in the lunette to the left; the four great Prophets on the curves; the death of the B. Virgin above the cornice to the left; her Assumption opposite; and her Coronation in the centre. Over the sacristy door, beyond the tribune, is an oval painting of S. Anne and S. Joachim, by Procaccini. The next chapel is that of S. Francis, the frescos of which, illustrative of his life, are by Niccolò da Pesaro, who also painted the Saint in glory on the cieling outside. Over the altar of the second chapel is a Holy Family with S. Francis and S. Charles Borromeo, by Baglioni, who also painted the plague of Milan to the right, the miracle of S. Ambrose to the left, the Eternal Father on the cieling, and the S. Charles in glory on the oval outside. Over the altar of the third chapel is the Baptism of our Lord, by Corredo Giaquinto; and the Baptist preaching in the desert, to the right, his Decollation to the left, and his admission to glory outside are by the Abbate Ramucci. Over the next altar is the martyrdom of S. Sebastian, with S. Antony to the right, S. Bonaventure to the left, and S. Sebastian in glory outside, all by Baglioni. On the cieling of the nave is the Assumption, by Calandrucci; and the Conception on the cieling in the centre of the transept is by Joseph and Andrew Orazio.

**S. Maria  
del Pa-  
scolo.**

**S. MARIA DEL PASCOLO.** This little church is situate in the piazza of the same name, near S. Maria de' Monti; and is officiated by a Rector under the authority of the Propaganda. It had been a titular and parochial church, dedicated to SS. Sergius and Bacchus, illustrious martyrs, who suffered in Syria under Maximian, and had been officiated by Russian Basilian monks; but, in 1741, the church was modernised on occasion of the discovery



of the Madonna del Pascolo, now over its great altar, copied from that of Lirowictz in Lithuania, and found, in 1718, in the wall of the annexed house, directly opposite its inner entrance, whence it was transferred, by order of Clement XI., to its present position over the great altar. On its discovery the Madonna del Pascolo was an object of particular veneration; but it has since fallen into comparative neglect; nor is it uncommon in Italy to find a Madonna enjoying a local and sometimes a transient popularity, a circumstance which the Italians explain by alleging the temporary manifestation of miraculous interposition; nor is it to be forgotten that the miraculous influence imparted to the troubled waters of the pool of Bethesda was temporary and transient. The SS. Sergius and Bacchus, over the altar to the right, is by Ignatius Stern, who also painted the S. Basil over the opposite altar; and the titular Saints in glory on the ceiling is by Sebastiano Ceccarini.

**S. MARIA DELLE PIANTE.** This little church, which is commonly called *Domine quo vadis*, is built in the vicinity of the spot, where our Lord is said to have met S. Peter, when flying persecution, and where S. Peter is said to have addressed him in the words: *Domine quo vadis? Lord, whither goest thou?* to which our Lord is said to have replied: *I go to Rome to be crucified*, thus intimating to S. Peter to return to Rome, and die for the faith (a). In it are impressions of human feet, copied on marble from those in the church of S. Sebastian, which are said to have been left by the footsteps of our Lord, when disappearing from view.

S. Maria  
delle  
Piante.

(a) See vol. I. p. 310 sqq.

The precise spot, however, in which the interview took place between our Lord and his Apostle, is said to be that marked by a small circular oratory, a little beyond this church on the Appian way, built by Card. Pole, in 1563.

**S. Maria  
del Pianto.**

**S. MARIA DEL PIANTO.** This church is situated in the piazza Giudea; had been a parish-church; and received its distinctive name from a Madonna in a contiguous street, said to have shed tears on witnessing an atrocious crime about the year 1546. It was rebuilt in 1612 on the plan of N. Sebgondi; and was given by Benedict XIV., in 1746, to the Confraternity of the Christian Doctrine, who still retain it, and who hold annual public examinations, and award annual premiums here in the small catechism of Card. Bellarmine, as will be noticed in its proper place. Its interior forms an irregular Greek cross with a cupola. The Virgin and Child with S. Francis and other Saints, on the altar to the right, is by Lazzaro Baldi; and on the opposite altar is a crucifixion. Under the choirs of the tribune Christ disputing with the Doctors, to the left, is by an unknown hand; Christ appearing to S. Martin to the right is ascribed to A. Ciampelli; and over the great altar is the Madonna del Pianto.

**S. Maria  
in Pop-  
policolis.**

**S. MARIA IN POPPLICOLIS.** It is situated in the via Poplicolis between the two churches of S. Maria del Pianto and S. Anne de' Falegnami, and is called *in Poplicolis*, from the Santa-Croce Publicola family, to whom belongs its right of Presentation, and who are supposed to descend from the famous Publicola, the friend of the first Brutus. It was rebuilt from the foundation by Card. Santa-Croce, in 1643, after the design of de Rossi. Over the first altar to

the right is S. Helen, by the Cav. Vanni; and over the opposite altar is S. Francis of Assisi, a good copy, by F. Grimaldi of Bologna, of the original by Caracci. To the left and right of the great altar, on which is the Nativity of the B. Virgin by the same Vanni, are oval eight portraits of the Santa-Croce family with their monumental inscriptions, all designed by the same Grimaldi—The church is officiated by a Rector, appointed by the Santa-Croce family.

**S. MARIA PORTA PARADISI OR IN AUGUSTA.** This small church is situate in the Ripetta, to the rere of the hospital of the Incurables. It had been originally called *in Augusta*, from the mausoleum of Augustus in its vicinity; and the origin of its designation of porta Paradisi is not known. It had been first built by Card. Colonna in 1339, and was rebuilt in the XVII. century, on the plan of Gio. Antonio de' Rossi. Its interior is richly ornamented with coloured marbles, paintings and sculpture. The marble group, over the altar to the right, are the Virgin and Child, S. Elizabeth and S. John by Lazzaro; the father of G. A. de' Rossi already mentioned; the group over the opposite altar represents the mother of James and John, praying our Lord to cause them to sit one to his right, the other to his left, in his kingdom, by Cosimo Fancelli; and the group over the great altar is by Francesco Brunetti. The frescos of the cupola, representing a celestial harmony, are by Pietro Paolo Baldini; and those in the various lunettes beneath are by Greuter.

**S. MARIA DELLA PURIFICAZIONE IN BANCHI.** This small church is situate in the street called Banchi Vecchi, at its extremity towards the bridge of S.

S. Maria  
porta Pa-  
radisi or  
in Au-  
gusta.

S. Maria  
della Pu-  
rificazione  
in Banchi.



Angelo, and is sometimes called *delle Quattro Nazioni*, having been erected, in the XIII. century, by four individuals from France, Burgundy, Belgium and Holland. It is now in the exclusive possession of what is called the French administration. On its ceiling is the Assumption of the B. Virgin, ascribed to a scholar of Giulio Romano.

S. Maria  
della  
Quercia.

**S. MARIA DELLA QUERCIA.** This small church is situate between the piazza Farnese and that of Capo di Ferro, and had been erected, in the beginning of the XVI. century, in memory of the Madonna della Quercia, affixed to an oak near Viterbo. The Guild of Butchers obtained it in 1532, and rebuilt it, in the beginning of the XVII. century, after the design of the Cav. Rauzzini. The Baptism of our Lord, over the altar to the right, is by Pietro Barberi; and the Crucifixion opposite is by Filippo Evangelisti, who usurped a high temporary reputation by employing Mark Benefial to lend him the aid of his pencil, assuming the name and the honour of his productions and dividing with him the profits; but a lawsuit of his with Benefial unveiled the imposture; and the crow was stripped of his borrowed plumage. The Virgin and Child, over the great altar, is of the school of Caracci. The church is officiated by a Chaplain, appointed by the Guild.

S. Maria  
del Sole.

**S. MARIA DEL SOLE.** This little church is situate in the piazza of the Bocca della Verità, and consists of the circular cella of the temple of Vesta. Its designation of *del Sole* it derives from the opinion recorded by Posterla in his *Roma Sacra*, that it had been originally a temple of the Sun. It is often erroneously derived from the Madonna del Sole, which is said to have emitted rays in the dark, and which

is now in the oratory of S. Marcellus, as is attested by Panciroli, Guppembergh, and Concezzio Carocci S. J., author of the curious little work entitled *Il Pellegrino*.

S. MARIA DELL'À TORRE or DEL BUON VIAGGIO. This little church is situate at the extremity of the Vicolo della Cappella, in Trastevere, near S. Michele. Its designation, *della Torre*, is borrowed from a tower built on the adjoining bank of the Tiber by Leo IV., in 848, with several others on the same side of the river, to keep the Saracens in check; and its appellation of *Buon Viaggio* has been given to it by the mariners, who have established in it a pious Union of Sailors. It is officiated by a Rector; and the Princes Doria are invested with its right of presentation.

S. Maria della Torre or del Buon Viaggio.

S. MARTHA AT THE VATICAN. This small church is situate to the rere of S. Peter's, and gives its name to the southern side-door of the Vatican basilic. It was erected in 1537; and was repaired, in 1703, by Clement XI. It is officiated on festivals and on every friday by the Trinitarians of S. Maria delle Fornaci, to whom the adjoining small convent, now deserted, served as an hospitium until the French occupation of Rome. On the first altar to the left is a large, well executed Crucifix, ascribed to Algardi: on the second altar is S. Ursula painted by Lanfranc; and on the third is a copy of the Madonna di Loreto. Over the great altar is a large painting of S. Martha, recently placed there by the Camera Apostolica; and in the centre of the vaulted tribune is a fresco of the B. Trinity, with our Lord in the house of Martha to the left, and the Resuscitation of Lazarus to the right, painted, as were also the other frescos of the

S. Martha at the Vatican.

tribune , by Vespasiano Strada. The S. Antony, now nearly destroyed by humidity , over the first altar to the right of the tribune, is by Biagio Puccini; and the S. Jerom, over the next altar, is by Muziani—The feast occurs on the 29th of July.

S. Martina  
and S.  
Luke.

S. MARTINA AND S. LUKE. It is situate near the arch of Septimius Severus; and its records are anterior to the VIII. century, when it had been repaired by Adrian I., as we read in his Biographer Anastasius. It became a parish church in 1255; but Sixtus V., in 1588, transferred it to the Academy of painters, sculptors , architects etc. , who gave it the name of their patron S. Luke. The body of S. Martina, who suffered under Alexander Severus, having been accidentally found in the pontificate of Urban VIII., he employed Pietro da Cortona to erect the church anew from its foundations; and that architect, when living, gave part of his own house for its enlargement, and when dying left his property to the amount of 100, 000 scudi or 22, 200pounds to the church and Academy. The front, which is of travertin, is broken into capricious lines, and disfigured by what Milizia calls an abortion of a pediment; and the cupola is altogether concealed by the front. The interior consists of a Greek cross and a tribune; and its lines also are much broken. To the left , on entering, is the monument with the portrait of Giovanna Garzoni of Ascoli, an excellent miniature paintress, who left her property to the Academy of S. Luke, by whom this monument was erected in 1670; and to the right is that of Antonio Balestra of Verona, who also left his property to the Academy , and instituted the Balestra concursus for young artists. Over the altar to the right is a painting of S. Lazarus , monk



and painter, whose hands are being burnt off by order of the emperor Theophilus in the IX. century, for having painted the B. Virgin and Saviour: the painting is by Lazzaro Baldi, who also erected the altar at his own expense. The Assumption over the altar to the left is one of the best productions of Sebastiano Conca, by whom it was presented to the church, and who has painted beneath his patron S. Sebastian. To the left of the altar is the model of a colossal statue of Religion Triumphant by Canova, which had been intended for a monument to Pius VI. in S. Peter's. Over the great altar is the recumbent statue of S. Martina after death, by N. Menghino; and the altar piece is an excellent copy, by A. Gramatica, of the famous original of Raphael in the gallery of S. Luke, representing that Evangelist taking the likeness of the B. Virgin.

The door to the right of the tribune gives access to a short corridor, at the extremity of which is a S. Francis ascribed to Sebastiano Conca; and the door on our right, on entering, leads down to the subterranean chapel. On arriving at the end of the steps that lead down we observe affixed to the opposite wall the monumental inscription and bust of Pietro da Cortona, erected to him by the Academy; and on the opposite wall is an inscription recording that Gaudentius, the architect of the Colosseum, suffered martyrdom under Vespasian:

**IC PREMIA SERVAS VESPASIANE DIRE  
PREMIATVS ES MORTE GAUDENTI LETARE  
CIVITAS VBI GLORIE TVE AVTORI  
PROMISIT ISTE DAT KRISTVS OMNIA TIBI  
QVI ALIVM PARAVIT THEATRŪ IN CELO.**

This inscription was found in the Catacombs of Calixtus, commonly called of S. Sebastian, and may be translated “: Thus thou givest the promised reward, cruel Vespasian ! Where is the citizenship ? Thou hast rewarded with death the author of thy glory. Rejoice Gaudentius. Vespasian promised ; but Christ gives thee all things , having prepared for thee another theatre in heaven. ” From the inscription it would appear that Gaudentius had been promised the freedom of the city , instead of which he was condemned to death , not by the elder Vespasian , who , as is well known , did not persecute the Christians, but by his son Domitian , who also was called *Flavius Domitianus Vespasianus*. About halfway in this corridor we meet in four niches the peperino statues , by Cosimo Fancelli, of S. Sabina, S. Dorothy, S. Theodora and S. Euphemia , standing above their respective cinerary urns ; and in the nich to the left is a relief in plaster of the Deposition, by Algardi. The vault of the subterranean chapel is perfectly flat ; the columns at its entrance are paonazzetto marble ; and its walls are lined with verde antique, Oriental alabaster , nero antico , giallo antico etc. The altar is composed of bronze, gilt metal and lapislazzuli ; and in front is a gilt medallion with the bust of S. Martina. Beneath the altar is a beautiful urn of red jasper streaked with white. The ciborium is of gilt bronze, alabaster, amethysts etc. ; and the relief in alabaster on its door represents S. Martina kneeling before the Virgin and Child. In the adjoining small chapel are three statues in plaster, by Fancelli, of SS. Martina , Euphemius and Concordia.

S. Michele  
alle Fornaci.

S. MICHELE ALLE FORNACI. This small parish-church is situate outside the porta Cavallegieri,

on the road to Civita Vecchia, nearly opposite the porta Fabbrica, now closed; and its parish-priest is appointed by the Vatican Chapter. It is sometimes called S. Michele del *Torrione*, from a tower that existed in its vicinity; and was built, in 1552, by the Guild of Potters.

**SS. MICHAEL AND MAGNUS.** This church is situate in the via di S. Michele in Borgo, near the commencement of the southern colonnade of S. Peter's, and is said to have been first built by Constantine. It is succursal to S. Peter's, to which it serves as a mortuary chapel, the bodies of deceased parishioners not being suffered to enter S. Peter's; and to it is annexed the Archconfraternity of the B. Sacrament. Over its great altar is a painting of its titular Saints. This church contains the monument of the celebrated painter Mengs, who died in 1779, erected to him by Card. Riminaldi of Ferrara, with his epitaph by the celebrated Abate Morelli. The annexed Scala Santa is composed of the steps said to have been sanctified by the blood of the Christians, who suffered in the Circus of Nero.

SS. Michael and Magnua.

**NATIVITY OF OUR LORD.** This small church is situate in the piazza di Pasquino, and belongs to the Confraternity of the *Agonizzanti*, established, in 1616, in the church of S. Augustin, under the title of the Nativity of our Lord, subsequently transferred to this church, to which they have given the name of the Confraternity. Over the first altar to the left is S. Antony of Padua, a good painting by Michelangelo Cerruti; the S. Michael over the opposite altar is by Mario, son to Luigi Garzi, who died young and gave promise of success as an artist; and over the great altar is the Nativity, a good

Nativity of our Lord.



painting, by Gio. Paolo Melchiorri, a distinguished pupil of Maratta. In this church is preserved a relic of the swaddling clothes of the Infant Saviour.

S. Niccola  
in Arcione.

**S. NICCOLA IN ARCIONI.** This small church is situate in the via in Arcione, near the fountain of Trevi, and is called *in Arcione* from the arches of the aqueduct of Agrippa, which ran in the direction. It had been a parish-church, but is now in the hands of the Confraternity of Jesus and Mary, and officiated by a Rector. It was modernised and decorated; as we now see it, by the Servites of Mary, who obtained it from Clement XII., and to whom succeeded its present proprietors. Over the first altar to the right is the death of S. Joseph, by an unknown hand; and over the opposite altar is a bad painting of S. Nicholas of Bari. Over the next altar to the left is S. Anne instructing the B. Virgin, a painting of no merit; and over the opposite altar is the Madonna della Pietà. Over the great altar is the B. Virgin and S. Joseph with the Eternal Father above, by P. Sigismondi of Lucca; and on the ceiling is S. Joseph Benignus in glory, by Giacomo Triga.

S. Niccola  
degli Incoronati.

**S. NICCOLA DEGLI INCORONATI.** This little church, which had been parochial, and is now officiated by a Rector, is situate in the piazza padella, to the rear of the prisons in the strada Giulia, and derives its name from the noble family of the Incoronati, by whom it was built. Over its great altar is S. Nicholas of Bari, by Zucchetti.

SS. Nome  
di Maria.

**SS. NOME DI MARIA.** This church is situate in Trajan's forum, and was erected on occasion of the liberation of Vienna from the Turks, in 1683. It was rebuilt, in 1738, on the plan of Mons. Derizet;

and is a specimen of the depraved taste of the architect and of the age in which he lived. Its interior is in form of a Greek cross, crowned by a cupola. Over the altar of the first chapel to the right is S. Lewis Gonzaga in prayer, by Nessi, a pupil of A. Masucci; over the altar of the next chapel is S. Anne and S. Joseph instructing the B. Virgin, by Masucci; and over the altar of the third chapel is the death of S. Joseph, by Stefano Pozzi, who also painted the Angel awaking Joseph, in the oval to the right, and the Holy Family in that to the left, and who is considered to have here surpassed his master Masucci. Over the great altar is a Madonna. The next chapel to the left of the great altar is that of the Crucifixion; over the altar of the second chapel is S. Bernard before the B. Virgin, by Niccolò Ricciolini; the lateral paintings are S. John to the right and Magdalen to the left; and over the altar of the next chapel are S. Peter and Paul, by Lorenzo, the son of Agostino Masucci. The church is in the hands of the Confraternity of the Nome di Maria, who go in procession, on the second Sunday after the Nativity of the B. Virgin, to the church of S. Maria della Vittoria, and thence to the large court of the Quirinal palace, where the Pope gives them his benediction from the balcony.

**S. PAUL, THE FIRST HERMIT.** This little church is situate in the via di Quattro Fontane on the way between the Four Fountains and S. Mary Major's, and was built in the last century on the ruins of the ancient one. It had belonged to Hungarians of the hermit's rule; but is now annexed to the Conservatory for distressed females of the Court-domestics. At its entrance is a little semicir-

S. Paul,  
the first  
hermit.

cular portico, on which is a palmtree with two lions at its sides and a raven perched on its summit, alluding to the Saint's having been miraculously fed, like Elias, with bread brought him daily by a raven, and having had his grave excavated by two lions, facts which are recorded by S. Jerom, who wrote his Life, and received this account from Amathas and Macarius, disciples of S. Antony, who himself witnessed both events. The interior of the church forms a Greek cross: over the altar to the left is a Guardian-angel; over that to the right is S. Stephen, king of Hungary, before the B. Virgin; and over the great altar opens a cavern, lighted by an invisible window, in which the Saint is represented on his knees before a crucifix, the attitude in which he was found by S. Antony, after his death.

S. Philip  
Neri in  
the via  
Giulia.

**S. PHILIP NERI IN THE VIA GIULIA.** It is situate in the via Giulia, and is the only church in Rome sacred to its titular Saint, save that of the Philippine nuns on the Monti. It was built in the XVII. century by B. Brandi, a wealthy glovier, and dedicated to S. Trophymus, and subsequently to S. Philip Neri, whose portrait, over the great altar, is a copy of that of Guido. The painting of S. Trophymus, curing persons afflicted with gout, over the altar to the right, is by F. Zucchetti; and over the altar to the left is a crucifix. In the annexed oratory is a Dead Christ supported by Angels, ascribed to Federico Zuccari.

S. Sal-  
vatore alle  
Coppelle.

**S. SALVATORE ALLE COPPELLE.** This small church is situate in a street of the same name, between the piazza Maddalena and S. Augustin's, and was erected in 1493. It was repaired, as we now see it, in the XVIII. century, on the plan of Carlo de



Dominicis; but its belfry is of the XII. century. The painting of the Saviour, behind the great altar, is a poor production by B. Lelli; and the marble monument, in the left aisle, of Card. Spinula, who died in 1744, is by B. Luduvisi. Its name of Coppelle it derived from ewyer-makers in its vicinity. The church is now annexed to the college of parish-priests, and to the Confraternity of the Madonna della Perseveranza, who appoint its chaplain.

**S. SALVATORE A PONTE ROTTO**, now **S. SALVATORE A CRISPINO E CRISPINIANO**. This little church is situate in Trastevere, near the ponte rotto, and had been a parish-church. It now belongs to the Guild of shoemakers.

**S. SALVATORE IN PRIMICERIO E S. TRIFONE**. This small church is situate in a small street opposite the piazza Fiammetta, and was built and consecrated by Paschal II. in 1113, and rebuilt by its Rector in 1676. Its appellation in Primicerio it borrowed from its founder, who had been Primicerio or Dean of the Roman church, a high dignity at that period. It now belongs to the Archconfraternity of SS. Trypho and Camilla. To the left, on entering, is a very ancient inscription, recording the first erection of the church and the relics that had been under its altar; and to the right is another inscription, relating to its reerection in 1676.

**S. SALVATORE IN RIPA GRANDE**. This spacious and lofty church stands within the hospital of S. Michele, and is in form of a Latin cross. Over the altar to the right is S. Francis in prayer before the B. Virgin; over the opposite altar is a copy of the famous Transfiguration; and to the rere of the altar is a niche with a statue of the Redeemer in

the act of blessing, by Tadolini. The niche is adorned with two engaged Corinthian columns at the sides, sustaining an entablature and pediment. The left arm of the transept is appropriated to females of the establishment, and has over its altar the *Madonna del Rosario*; and the right belongs to the boys, and has over its altar a painting of *S. Michael*—Several sections of the establishment, such as that of the unmarried females of good character, that of unfortunate females, the infirmaries etc., have each its respective chapel.

**S. Sebastiano all' Olmo.**

**S. SEBASTIANO ALL' OLMO.** This small church is situate in the piazza Paganica, near the *chiavica dell' Olmo*, and had been a parish-church dedicated to *S. Valentine*, who is said to have lived in the locality. *Clement VIII.* transferred it, in 1593, to the Guild of merchants. Over the first altar to the right is a *Holy Family*, by *Ottini*, a pupil of *Giacinto Brandi*. Over the second altar to the right is a *Madonna*; over the opposite altar is *S. Valentine*, by one *Gio. Battista*, a pupil of the *Cav. D' Arpino*; and over the great altar is *S. Sebastian*, found alive by *S. Irene* after he had been pierced with arrows. The first painting on the cieling, next the great altar, is *S. Sebastian* attended by *S. Irene*; the second, *SS. Valentine* and *Sebastian* in glory; and the third, the martyrdom of *S. Valentine*, all by *Placido Romoli* of *Messina*.

**S. Sebastian alla Polveriera on the Palatine.**

**S. SEBASTIAN ALLA POLVERIERA ON THE PALATINE.** This little church is situate in the atrium of the Imperial palace, and is accessible by the gate to the left, about half-way between the arch of *Titus* and the church of *S. Bonaventure* on the Palatine. It is generally called *S. Sebastiano* in pol-

veriera, from its proximity to the ancient powder-magazine, since transferred to the Esquiline. The original church had been collegiate in 1274, and rebuilt by Urban VIII., in 1624, after the design of Arrigucci, and dedicated to S. Sebastian, who is supposed to have been pierced with arrows on this spot. The altarpiece of S. Sebastian is by Andrea Camassei; and the fresco on the cieling is by Bernardino Gagliardi. The two pretty Corinthian columns, that decorate the altar, are of giallo brecciato. In this church was elected Pope Galasius II., in 1118; and in it is celebrated the feast of the titular saint on the 20th of January. The chaplain by whom it is officiated daily is appointed by the Barberini family, the proprietors of the soil.

**S. SIMEON.** This small church is situate in the piazza Lancellotti, and had been a parish church, but is now in the hands of the Archconfraternity of S. Margaret of Cortona, by whose Chaplain it is officiated. Over its high altar is a painting of the holy Simeon, holding the Infant Saviour in his arms. S. Simeon.

**SS. SIMON AND JUDE.** This small church adjoins the Gabriele palace, on Monte Giordano; and its front looks towards the via dei Coronari. It had been parochial, and was erected by Urban III., in 1186. Its right of presentation belongs successively to the families of Orsini, Lante della Rovere, Tanara, and Albergati of Bologna. Over its great altar is an ancient Madonna, brought from the East by Card. Orsini, who had been Apostolic Legate there; and the words *Mater Dei* are nearly effaced from it, probably by the Nestorians. Among the relics is the head of S. Ursula with the authentication, *De capite Sanctae Ursulae*, found behind the great altar in 1573. SS. Simon and Jude.



S. Stefano  
in Pi-  
scinola.

**S. STEFANO IN PISCINOLA.** It is situate in the via di S. Lucia, nearly opposite the church of S. Lucia della chiavica, and is so called from a fishmarket once adjoining, but since transferred to S. Angelo in Pescaria. It was rebuilt, in 1750, by P. Pioselli, its then parish-priest, after the design of A. Perfetti; but its front remains still unfinished. Over the altar to the right is the Saviour, designated of the Sacred Heart, with S. Stephen, king of Hungary, to the right, and the Archangel Raphael, with Tobias, to the left, by C. Borti; over the opposite altar is the Conception with SS. Peter and Paul, by Gaetano Sottino; and to the right is S. Philip Neri, to the left S. Stephen Pope. Over the great altar is the martyrdom of S. Stephen, by Pietro Labruzzi.

Sagre Sti-  
mate di S.  
Francesco.

**SAGRE STIMATE DI S. FRANCESCO.** It is situate in the via delle Stimato; had been originally a parish-church; and was transferred, in the XVI. century, to the Archconfraternity of the Sagre Stimato, instituted in the same century; but it was rebuilt in the XVIII. century, after the design of Contini and Canevari. It is preceded by a portico; and its interior consists of a single nave, with side chapels, transept and tribune. In the first chapel to the right is an ivory crucifix, under which is an oval half-portrait of the B. Virgin, by F. Mancini: the flagellation, to the right, is by M. Benefial; the crowning with thorns opposite is by D. M. Muratori; and the angels bearing the instruments of the Passion, on the cieling, is by Odazi. In the second chapel the Madonna degl' Angeli is by Conca. The S. Joseph Calasanctius in prayer before the Virgin and Child, in the next chapel, is a good painting by Marco de' Ruspoli. S. Francis receiving the Stigmata, over the great altar, is a

masterly production, by Trevisani. The S. Antony of Padua, in the first chapel to the left, is also by Trevisani; and the Forty Martyrs, in the last chapel, is the most esteemed production of Brandi's pencil. The S. Francis in glory, on the cieling of the church, is a work of considerable merit, by Luigi Garzi.

S. Theodore.

S. THEODORE. This small church occupies the site and probably encloses within its brick walls, which are mediaeval, the nucleus of the cella, of the temple of Vesta, built by Numa. As a church it is of ancient origin, having been repaired, in the VIII. century, by Adrian I., and rebuilt in the XVI. by Nicholas V. Its walls and area were excavated, as we see them, in the XVIII. century, by the Cav. Fontana. Originally collegiate, it is now in the hands of the Confraternity del Cuor di Gesù, who appoint its Rector. Over its altar to the right is S. Crescentinus, martyr, by Baciccio; and over the opposite altar is SS. Hyacinth and Rame-rio in the act of adoring the Sacred Heart. Behind the great altar, in the tribune, is a painting of S. Sebastian being burnt alive in a furnace, by Zuc-cari; and above it is an ancient mosaic, represent-ing our Lord, S. Theodore and other Saints—S. Theodore, whose festival occurs on the 9th of No-vember, was a native of Syria and a young soldier, who suffered in the persecution of Dioclesian, con-tinued by Galerius and Maximin: S. Gregory of Nyssa, who pronounced his panegyric, records that, by his intercession, distempers were cured; and, ac-cordingly, sick persons of every age visit this his church, containing his relics, to invoke his inter-cession with God through Jesus Christ, that they may be cured of their maladies. On thursdays, sundays

and other festivals the Rector officiates here about 8 A. M. ; and, after Mass, having read the Gospels, in which our Lord invests his disciples with power to heal diseases by the imposition of hands, he imposes hands, with prayer, on the heads of such sick as present themselves before the altar. An ancient tradition records that the Pagan Romans had been accustomed to bring their sick children to the temple, and that hence originated the usage of bringing them to this church in order to supplant the Pagan by a Christian practice, a condescension copied from the first Christian Missionaries (a).

S. Tom-  
maso a'  
Cenci,

S. TOMMASO A' CENCI. This little church is situate at the palazzo Cenci, and had been a parish-church, but is now affiliated to S. Maria del Pianto, which is contiguous. It was rebuilt by Francesco Cenci, in 1575 ; and its right of presentation is still in the family of the Counts Cenci Bolognetti. Its paintings are below mediocrity.

S. Tom-  
maso in  
Formis.

S. TOMMASO IN FORMIS. This small church is situate near the arch of Dolabella on the Coelian, and is called *in Formis* probably from the contiguous aqueduct of Nero. It anciently belonged to the Fathers of the Redemption of captives ; but was given by Boniface IX. in the XIV. century to the Vatican Chapter, to whom it still belongs, and who officiate in it on the 21st of December, the feast of S. Thomas. It has three altars ; and the central one is adorned with four handsome columns of paonazzetto, and a good painting of S. John of Malta by an unknown hand.

SS. TRINITA' DE' PELLEGRINI. This church is situate in a piazza of the same name between

(a) Mosh. Hist. Eccles. sec. 2. c. IV. not.



the Monte di Pietà and the Tiber ; and was erected, in 1614 , by a Confraternity of the same title , instituted by S. Philip Neri for the accommodation of Pilgrims, and the reception of Convalescents from the various hospitals. Its front was designed by Francesco de Sanctis ; and the four statues of the Evangelists that adorn it are by Bernardino Ludovisi. Over the altar of the first chapel to the right is a Crucifixion ; and all its paintings relate to the Passion , and are of the school of de' Vecchi. Over the altar of the second chapel is S. Philip Neri ; to the right is the same Saint washing the feet of pilgrims ; to the left , relieving the poor , all said to be by a priest devoted to the Saint. The small painting of the Virgin and Child, on the altar, is conjectured to be by Sassoferrata. Over the altar of the third chapel is the Annunciation , by Ricci of Novara, who also painted the lateral and other frescos. Over the next altar of the transept is a statue of S. Matthew, by Cope, a Flemish sculptor. The great altar is enriched and adorned with the famous Trinity of Guido. The four Evangelists , in the spandrels of the cupola , are by Ricci of Novara ; and the Eternal Father , on the cieling of the little lantern , is by Guido. Over the next altar of the transept is the Madonna delle Grazie ; and the S. Benedict and S. Joseph, at the sides , are by Ricci. The S. Gregory the Great , over the altar of the next chapel, and all its other paintings are by Baldassarre Croce. The Virgin and Child with SS. Thomas and S. Augustin , over the altar of the next chapel, is by the Cav. d' Arpino ; and the S. Charles Borromeo and S. Philip Neri, before the Virgin and Child , over the altar of the next chapel ,

is by Borgognone; the frescos are by Ferrari, a pupil of Maratta's—The adjoining oratory has over its only altar a painting of S. Gregory, celebrating Mass on the high altar of the old church of S. Peter in presence of his Cardinals, among whom the prominent person to the right is Card. Ferd. Medici, afterwards Grand Duke of Tuscany, who presented this excellent painting on wood, by Giacomo Zucca, to the Confraternity.

S. Urbano  
alla Caffarella.

S. URBANO ALLA CAFFARELLA. It is situate on an elevation a little above the grotto of Ægeria, and on the estate of Duke Caffarelli; and is built on the ruins of the temple of Bacchus, described in its proper place. In its subterranean oratory, which we shall see, S. Urban I. (223-230) administered baptism; and the church, in consequence, was erected over it, in the IX. century, by Paschal I. It was repaired, in 1634, by Urban VIII., and is now taken care of by a religious poor man, called a hermit. The interior is decorated with paintings in octangular and square compartments, illustrative of the life of S. Urban, and bears an inscription recording the name of the artist, who was a friar named Bonizzo, and the date of the work, which is A. D. 1011: BONIZZO FRT. A. XRI. MXI. The descending flight of steps, to the left, lead down to the subterranean oratory, which still retains its little altar and frescos, and communicates with the catacombs.

SS. Ursula  
and Catharine.

S. URSULA AND CATHARINE. This little church is situate in the via di Tor de'Specchj, and is now in the hands of a Confraternity. It had been a parish-church; and was repaired after the design of Carlo de Dominicis.

**SS. VINCENT AND ANASTASIUS ALLA REGOLA.** This small church is situate on a piazza of the same name, on the left bank of the Tiber, between the Cenci and Spada palaces; and had been a parish-church; but is now in the hands of the Guild of cooks, who obtained possession of it in 1513. The Annunciation, on its great altar, is by an unknown hand.

SS. Vincent and Anastasius alla Regola.

## CHAP. X.

## ORATORIES.

**ORATORY OF THE CARAVITA.** It is situate in the street leading from the piazza Sciarra to the church of S. Ignatius, and was erected, in 1711, by Father Caravita S. J. It communicates with the Roman college by means of a lofty arched passage, spanning the intervening street; and is devoted principally to nocturnal pious exercises, and to the accommodation of the higher order of Roman ladies in the performance of their annual retreats under the direction of the Fathers. The frescos on the two ovals and ceiling of the vestibule, by which we enter, are by F. Salimbeni, and relate to the life and virtues of S. Francis Xavier, and the diffusion of the salutary influence of the Society through the four quarters of the globe. To the left of the tribune is a small chapel, painted in chiaroscuro, in the niche over the altar of which is a small statue of S. Lewis Gonzaga, generally concealed by his portrait, kneeling before the B. Virgin. Over the great altar is a painting in fresco, representing S. Francis Xavier praying before the Madonna for the souls in purgatory, by Conca. In a room over the sacristy is a Madonna

Oratory of the Caravita.



Addolorata, by Salini. From the oratory we ascend to what is called *il ristretto*, and find, at the top of the narrow winding stairs, a bad copy of the painting just mentioned. The frescos in the first room, representing S. Jerom, S. Francis of Assisi, S. Francis of Paula and S. Bruno, are by G. Sottini of Palermo; and the oil painting of the Virgin and Child is by Odoardo Vicinelli. The frescos of the chapel, representing to the left Christ instructing his Apostles, to the right their Mission, together with the portraits of S. Ignatius, S. Francis Xavier, a Guardian-angel and a S. Michael, are by the same Sottini; and the Descent of the H. Ghost on the B. Virgin and Apostles, over the altar, is by Salini. To this oratory belong four Confraternities of men and two of women.

Oratory of  
the Gon-  
falone.

ORATORY OF THE GONFALONE. It is situate in the *via del Gonfalone*, off the *via Giulia*, near the *Carcere Nuove*; and the Archconfraternity, to which it belongs, was organized by S. Bonaventure, and approved by a bull, issued by Clement IV., in 1264. Their principal objects had been the Redemption of slaves and the care of holy places, such as the *Sancta Sanctorum*, the tomb of S. Helen at Araceli, and the Madonna now in the Pauline chapel of S. Mary Major's; and they now devote themselves also to the provision of dowries for poor unmarried females, the relief of distressed persons, and other works of piety. Such was their importance at one period, that they made and unmade governors of Rome, of which Giovanni Cerrone is an instance, appointed by them A. D. 1351 (*a*). Their oratory is covered with frescos, illustrative principally of our Lord's Passion. In the compartment to the right, next

(*a*) Matth. Villan. Hist. lib. II. c. 46.

the altar, is the triumphal entry of our Lord into Jerusalem, by Livio Agresti. The next is the Last Supper, by the same. The prayer in the garden, which follows, is by Cesare Nebbia; after which is our Lord seized and bound, by Raffaelino da Reggio, who also painted the fifth and last on this wall, representing our Lord before Caiphas. The first, on the next end wall, is the Flagellation, by Fed. Zuccari: over the door is an oil painting of the Madonna del Gonfalone, formerly used as the standard of the Confraternity; and the next fresco is the Coronation with thorns, by Nebbia. On the next side wall is an *Ecce Homo*, also by Nebbia. The Crucifixion, over the side door, is by Daniel da Volterra, who also painted the Deposition from the Cross; and the Resurrection, which comes next, is by Marco da Siena. The Sibyls and Prophets, over the compartments, are by the respective artists; and the David over the door of entrance is by Matteo da Lece. The Crucifixion, on wood, over the altar, is by Livio Agresti; and the SS. Peter and Paul at its sides are ascribed to Pietro Perugino. The Annunciation, to the left, on the cieling over the altar, the Adoration of the Magi in the centre, and the Adoration of the Shepherds to the right are of the school of Raphael.

**ORATORY OF S. LORENZO IN LUCINA.** It is situate in the via Belsiana, which is the first street to the right on entering the via Condotti from the Corso, and was erected, in 1578, by the Confraternity of the B. Sacrament.

Oratory of  
S. Lorenzo  
in Lucina.

**ORATORY OF S. MARCELLUS.** This oratory is situate in a small piazza of the same name, not far from the rere entrance to the church of S. Marcellus. It was erected, in 1568, in honour of the Cross, and

Oratory of  
S. Marcellus.

in commemoration of the miraculous preservation of the large crucifix still venerated in the church of S. Marcellus, that remained intact in a general conflagration of the church, which occurred in 1519. Its architect was Giacomo Barozzi da Vignola. On entering we find all its walls covered with frescos, relating to that crucifix and to the True Cross. To the left of the vestibule, situate under the choir, is the veneration of the crucifix of S. Marcellus; and to the right is the crucifix borne in procession on occasion of a plague, by Paris Nogari. Outside the vestibule, the first fresco to the right represents the verification of the True cross by S. Helen, which, with the angels and cross above, and the two prophets next the windows of the choir, is by Pomarancie. The prophet Osee under the first lateral window, to the right, the adjoining large fresco, representing the idols erected over the holy places at Jerusalem, the prophet under the second lateral window to the right, the search for the True Cross, with the cross and angels above, and the Sibyl and prophet beyond them, are all by de Vecchi. Over the altar is the Madonna del Sole, brought hither by the Confraternity of this oratory from the church of S. Ursula, and originally found, in the XVI. century, by a poor fisherman, floating on the Tiber. It is said to have emitted rays of light, when seen in the dark; and hence its designation *del Sole*. To the left of the altar the Sibyl and Prophet are also by de Vecchi. Next Heraclius bearing the cross in procession, the angels and cross above, the Prophet over the sacristy door, Heraclius unable to advance with the cross on his richly caparisoned steed, the cross and angels above Heraclius, the prophet Joel, painted on canvass, and the combat of Heraclius



with Chosroes, which is the last, are all by Pomaran-  
cio. This oratory is in the hands of the Archconfrater-  
nity of the Holy Cross in S. Marcellus.

**ORATORY OF S. MARIA IN TRASTEVERE.** It stands in the vicolo del Piede, near the church of the same name; and was erected, in the XVI. century, by the Confraternity formed to accompany the B. Sacrament, when borne to the sick.

**ORATORY OF S. MARK.** It adjoins the portico of the church of S. Mark; and its side entrance opens on the piazza di Venezia.

**ORATORY OF THE MONTE DI PIETA'.** It is situate on the ground floor, to the right on entering the Monte di Pietà, and was commenced by Antonio de Rossi, and completed by Carlo Bizzacheri. It is preceded by a vestibule; and its interior is oval and vaulted. Its cieling is incrusted with stuccos; and its walls are cased in verde antique, and decorated with Corinthian pilasters. The relief of the B. Trinity, over the great altar, is by Domenico Guidi. To the left, over the door of the sacristy, is a relief representing Joseph examining the sack of Benjamin, by Le Gros; and opposite is another of the Archangel Raphael receiving from Gabelus the money due by him to the Elder Tobias, by Mons. Teudon. The statue of Faith, in the niche to the right of the entrance, is by Moderati; and that of Hope, to the left, is by Cornachini. The statue of Alms-deeds, to the right of the altar, is by Mazzoli — The oratory is open on Trinity-sunday, and is always visible on application to the Swiss at the door of the establishment.

**ORATORY OF THE ARCHCONFRATERNITY OF THE PIETA' DE' FIORENTINI.** It is situate in

Oratory of  
S. Maria  
in Traste-  
vere.

Oratory of  
S. Mark.

Oratory of  
the Monte  
di Pietà.

Oratory of  
the Arch-  
confrater-  
nity of  
the Pietà  
de' Fio-  
rentini.

a court off the Vicolo del Consolato, nearly opposite the church of S. John of the Florentines, and had once been a parish church, dedicated to SS. Tommaso ed Orso, as we read in the Bull of Clement VII., by whom the cure was transferred, in 1526, to S. John of the Florentines. Its walls and vaulted cieling are covered with frescos, those on the walls by Sermoneta, and those on the cieling by Taddeo and Federico Zuccari; but they have all, the latter particularly, suffered much from humidity. The first compartment to the right, on entering, represents the Resuscitation of Lazarus; to the second, the woman taken in adultery; and the third the blind man restored to sight. The Deposition from the Cross, over the great altar, is by Siccioiante; and on the cieling over it is the Eternal Father. Over the curve of the arch are the Prophets Jeremiah and Isaías, the former to the right, the latter to the left; and above them, in the small oval, is the Crucifixion. The first compartment to the left of the tribune represents the Paralytic cured by our Lord; the second, the profaners expelled the temple; and the third, the marriage of Cana in Galilee. On the cieling to the left of the tribune is the Prayer in the garden; next, the Washing of the feet; and next, the Last Supper. Those to the right are, next the door, the Crowning with thorns; next, Pilate washing his hands; and next, our Lord condemned to death. In the middle, next the door, is the Flagellation; next, the *Ecce Homo*, and next, our Lord bearing his Cross.—The oratory is officiated by a Rector.

Oratory of  
the M. H.  
Sacrament.

**ORATORY OF THE MOST H. SACRAMENT.**  
This handsome edifice is situate in the piazza Poli, and belongs to the Confraternity of the M. H. Sacrament. It was founded by Monsgr. Canobbi in 1727.

Its front is in the bad style of the time, disfigured by broken lines, and with columns and pilasters of a corrupt Ionic. Over its sole altar is an excellent painting of the Nativity of the B. Virgin, by Francesco Trevisani.

**ORATORY OF S. SPIRITO IN SASSIA.** It is situate opposite the hospital of S. Spirito, to which it belongs, and by whose chaplains it is officiated. To the left, on entering, is the Nativity; and opposite is a Dead Christ. The next painting to the left is the Birth of the B. Virgin, opposite which is her death; and over the great altar is the Annunciation.

Oratory of  
S. Spirito  
in Sassia

**ORATORY OF S. SALVATORE A' MONTI.** This oratory, which had been a parish-church, is annexed to the hospitium for Catechumens, near the Madonna de' Monti.

Oratory of  
S. Salvatore  
ai  
Monti.

**ORATORY OF THE TRINITA' DE' PELLEGRINI.** See Trinità de' Pellegrini.

Oratory of  
the Trinità  
de' Pel-  
legrini.

**ORATORY OF THE VASELLARI.** It adjoins the Casa degli Esercizj in Trastevere; but contains no object of particular interest (a).

Oratory of  
the Vasselari.

(a) The churches described in the preceding pages amount to about 320, exclusively of the oratories and chapels. Of them thirteen are *basilics*, of which five are *Patriarchal*; five, are *Episcopal titular*; forty-eight, *Sacerdotal titular*; sixteen, *Diaconal titular*; eleven, *Capitular*; fifteen, *Collegiate*; forty-four, *parochial*; thirty-seven, of the *Regular Clergy and of Congregations in community*; seventeen, of *Monks*; fifty-two, of *Friars*; forty-six, of *Nuns*; forty-three, *national*; and, ninety-five, belonging to *Guilds, Confraternities, Pious establishments etc.* The reader will recollect that several of them fall under more than one of these heads. In the Annual Register and Post-office Directory of 1843 we find that the city and suburbs of London contain 765 acatholic, and 20 Catholic, churches; and yet the Lord Bishop of London, in his Pastoral charge of the same year, states that London is in want of at least 100 additional churches.



## PALACES AND GALLERIES.

## CHAP. I.

## PONTIFICAL AND GOVERNMENT PALACES.

Ancient  
palaces.

By the ancient Romans the Palatine had been originally called *Palatium* (a); and the hill lent its aboriginal name to the Imperial residence erected on its summit by the first emperor (b). We still employ the appellation to designate, as originally, the residence of royalty; but by the Romans it was soon extended to the sumptuous mansions of the Nobility, and even to the splendid habitations of the wealthy and the great. Cicero records that they were all daily open to the public, and not more honourable to the owner than ornamental to the city: "Omnibus haec ad visendum patebant quotidie; domus erant non domino magis ornamento quam civitati". With regard to extent, Valerius Maximus informs us that a moderate palace would have covered Cincinnatus's farm of four acres (c); and Seneca describes them as stretching out into rural expansion: "In laxitatem ruris excurrunt" (d). Nay, we are told, in the exaggerated language of poetic licence, that each of these stately dwellings was equal to a city, including as it did within its precincts every thing that could serve for use or luxury, markets, hippodromes, temples, fountains, baths, porticos, shady groves, and artificial aviaries:

" Quid loquar inclusas inter laquearia syvas;  
Vernula quae vario carmine ludit avis (e). "

(a) Vol. I. p. 92. (b) Vol. IV. p. 257. (c) IV. 4. (d) Epist. 114.

(e) Claud. Rutil. Numatian. Itinerar. ver. III.

The accurate description of the city, composed in the time of Theodosius, and cited by Olympiodorus (a), enumerates 1780 habitations, the residence of wealthy and honourable citizens; and "the marbles of the Anician family," had been used as a proverbial expression to designate the opulence and splendour of such private mansions (b). With the decline of the Roman dominion the architectural splendour of the city fell into decay; nor has a single palace survived the general devastation. Ages had rolled over their scattered and mouldering ruins; but with the revival of the arts the national propensity also revived; a sudden enthusiasm pervaded all Italy; the Nobility, Clergy, Princes, and Pontiffs were roused to architectural emulation; and rival palaces rose on all sides.

The form of a Roman palace generally consists of a quadrangle, enclosing a court; and having been, for the most part, built during the XVII. and XVIII. centuries, their architecture is but too often disgraced by the defects that characterise those ages. The front is generally disfigured by unarchitectural decoration; and few are to be found, in which architectural propriety is not sacrificed, in some point or other, to capricious innovation. The escutcheon of the family or national arms is conspicuously prominent on the façade. The ground floor, except when let out into shops, is generally assigned to menial purposes; and the interior is divided into ranges of spacious and lofty apartments. Nor is it by any means uncommon for an Italian nobleman to let to lodgers even the *appartamento nobile*, as it is called, or principal suit of rooms, while

Modern  
palaces.

(a) Apud Photium, p. 157. (b) Baron. Annal. Eccles. A. D. 390, n. 34.

he and his family occupy the attic of their own palace ; and the wealthiest Roman prince will not hesitate to let to different families, even for the season, detached apartments, or appurtenances annexed to, though not immediately communicating with , the edifice which he himself occupies. This , it is true , is not a little discordant with our notions of princely rank ; but it should be recollected that the edifices let by the wealthier class of the nobility are to them not only a superfluous appendage, but a positive expense, having been built at a time when magnificence was often consulted more than convenience, and requiring as they do to be kept in constant repair ; and, with regard to the less wealthy class, many amongst them, who were once opulent , and are now reduced , particularly since the French spoliation, can no longer support their hereditary rank.

To a British eye the Roman palaces , considered generally, for there are several exceptions , present a strange medley of magnificence and meanness. Their windows barred for security give them, on first view, the air of prisons ; their sometimes grass-grown courts seem to proclaim temporary if not total desertion ; their unwashed staircases and cobweb-covered columns seem to bespeak decay and dilapidation ; and, be it said with due respect "to ears polite", the sight and smell are sickened by the foul ordure and noisome odours that assail one at every turn ; yet, within their walls are to be found noble specimens of architectural and artistic taste , galleries decorated with coloured marbles and embellished with the most precious productions of the chisel and the pencil ; nor can the stranger fail to be struck with their spacious courts and columned porticos , their vast halls and lofty



balloons of regal magnificence. Whilst therefore it must be acknowledged that Roman palaces, considered generally, exclude the cleanliness and comfort of an English home, it cannot be questioned that many of them are noble habitations, the magnitude and magnificence of which are often astonishing to Transalpine eyes.

True, comfort in England and in Italy means not the same thing: in England it comprises thick carpets, warm fires and close rooms; in Italy, brick or marble floors, chimneys formed to ventilate rather than warm the apartment, and windows and doors that admit a circulation of air; but clean floors, commodious furniture, and a house in good repair form ingredients in domestic comfort in every clime, the place of which is sometimes usurped in Italy, and indeed almost throughout the continent, by discomfort, and sometimes by meanness, dirt and dilapidation. There are however several palaces in Rome, fitted up in a manner, which even an Englishman would call not only clean and comfortable but elegant and even magnificent; and this better taste is happily on the advance.

To attempt a description of all the Roman palaces would be an endless and a useless task; they, with all their appurtenances, cover nearly as much ground as the private habitations; and we shall therefore confine ourselves to the Papal and Government palaces, and such others as are likely to interest the British traveller. Before entering on the description of the public galleries of Rome it becomes a duty to notice an erroneous statement, which appears in Mr. Murray's *Hand-book for central Italy and Rome*: "It is a matter of annoyance to intelligent visitors";

says the Hand-book, "to find themselves shut out from all attempts to make the slightest sketch, unless they have previously obtained permission from some one of the many mediocre artists employed by the government. This extends to objects even in the open air, and is an illiberality not to be found in any other country (a)". This grave charge of illiberality, founded, no doubt, on misinformation, does not attach to the Roman government; nor is the permission of any Roman artist whatever required to sketch in the public galleries of Rome. On the public days, which are Mondays and Thursdays, solely to consult for the convenience of the visitors, it is prohibited to obstruct the passages by sketching; but on the other days, the only condition imposed on the artist or amateur to sketch, copy or model, is a permission from the Maggiordomo, which is always granted as a matter of course, provided the parties be known, or, if unknown, bring with them to the office of the Maggiordomo a line from their respective national representatives, or other known respectable resident in Rome; and, on such occasions, the custodi in attendance are strictly prohibited to ask or accept from artist or amateur remuneration of any sort, as may be seen in the printed *Regolamento* affixed to one of the walls of the office.

Lateran  
palace;  
history of.

LATERAN PALACE. During the first ages of Christianity, the Popes generally resided in the palaces of the Patricians, who had embraced the Faith, or in the Catacombs, where they celebrated the Divine Mysteries; but, after the conversion of Constantine, that first Christian Emperor not only erected several sumptuous basilics, but also provided a commodious

(a) P. 387. sq.



*C. Caffarelli inc.*

PALAZZO LATERANENSE





and suitable habitation for the Chief Pastor, presenting him with the superb mansion on the Coelian, once occupied by the famous Plautius Lateranus, and adjoining the first Patriarchal church of the City and of the World, " *Urbis et Orbis* ". In the lapse of ages, however, the palace fell into decay; in those turbulent times, the superior security of the Vatican, arising from its proximity to the castle of S. Angelo, ensured it a preference to the defenceless and neglected walls of the Lateran; the absence of the Popes at Avignon contributed to its dilapidation; and the ferocious Guiscard completed its destruction. Its ruins were removed by order of Sixtus V., in 1585; and on its site was erected, by Domenico Fontana, the magnificent palace, which we now contemplate. The new edifice was occasionally inhabited by Clement XII., but was abandoned by his successors; and Innocent XII., in 1693, converted the main body of the building into an hospital for the reception of poor female orphans, on whose transfer to S. Michele, at the Ripa Grande, the palace became once more deserted. This first venerable seat of the Western Patriarchate has, however, been recently rescued from vicissitude and neglect, by the reigning Pontiff Gregory XVI.; the entire edifice has been put into thorough repair, under the professional eye of the architect Luigi Poletti; and it is now appropriated to the noble purpose of enshrining objects of sacred and profane antiquity and art, which are accessible to the Public.

The edifice presents three stately fronts of great extent, regularity and simplicity, and strikes the eye by its elevation and grandeur. Of these fronts two were erected by Fontana; but that on a line with the façade of the church is the work of Alessandro Galilei, in

the time of Clement XII. The palace presents three stories ; and its spacious court, corridors and porticos at once bespeak a royal residence. The court measures 276 feet in length by 256 feet in breadth ; and the arabesques and other frescos that adorn the lofty porticos and lengthening halls are by the first painters of the time of Clement XII. , by Paris Nogari, Baldassare Croce, Calimbeni , Ricci of Novara, Andrea d' Ancona etc. etc. The under suit of apartments are entered by the central lateral door to the left, as we advance in the court ; and are all floored *alla Veneziana*. In the first chamber, to the left as we enter the suit , is a mosaic of our Lord with S. Peter to his left and S. Paul to his right, taken from the Sacred Grottos ; and in the centre of the room is a Christian sarcophagus of white marble , found outside the porta Latina , and covered with reliefs, among which is the Good Shepherd. The second chamber is being arranged ; and in the third is a mutilated, seated statue of the weak Claudius, found with several others at the ancient city of Cervetri. The fourth chamber has a well executed and characteristic statue of Sophocles. In the fifth are statues of Drusus, Agrippina and Germanicus, also from among those found at Cervetri, whence four more are expected ; and in the sixth chamber is a magnificent stag of bigio morato , with bronze horns , found outside the porta Portese. Returning hence to the vestibule, which gave us ingress to the court , we enter the opposite suit of apartments, in the first of which are casts, in plaster, of the Ægina marbles, presented to the Vatican museum by the present king of Bavaria, the originals of which, restored by the master hand of Thorwaldsen , adorn the royal collection at Munich. They consist of seventeen



perfect specimens of the Ægina school, which flourished six hundred years before the Christian era, and form an important accession to art, filling up the blank between the Etruscan and Grecian schools. They were found in the small island of Ægina, nearly opposite Athens, in an excavation made, in 1811, by M. Cockerell and M. Foster, Baron Haller and M. Linkh; and from the designs of their original position, taken by M. Cockerell, it appears that they once ornamented the eastern and western pediments of a temple, supposed to have been that of Jupiter Panhellenius. The conspicuous place occupied by Minerva, who is fully armed, and the presence of so many warriors engaged in battle or dying of their wounds, prove it to have represented a battle, perhaps the combat for the body of Patroclus, in which Minerva appears, in the midst, as described by Homer, animating the Greeks. The figures are not without muscular developement, natural attitudes, and force of action; but the countenances of all wear the same senseless smile, little removed from decided fatuity.

The second room, which is small, contains part of the Panathenæan procession, which is completed in the third room, on the floor of which are heads of the horses of the Sun, the river Illyssus recumbent to the left, Ceres and Proserpine seated in the centre, and a recumbent Cephalus beyond them to the right, with the claw of a lion on the base, all of which are casts, in plaster, of the Elgin marbles, presented with his own portrait by George IV. to Pius VII., the originals of which, by Phidias, are now in the British museum. The Panathenæan procession once adorned the pediments, metopes and portions of the frieze of the Parthenon

Second  
and third  
rooms.

at Athens, and are noble examples of that grand style, of which Phidias, the first of Grecian sculptors, was the founder; and the originals still stand unrivaled in ancient or modern art.

Fourth  
room.

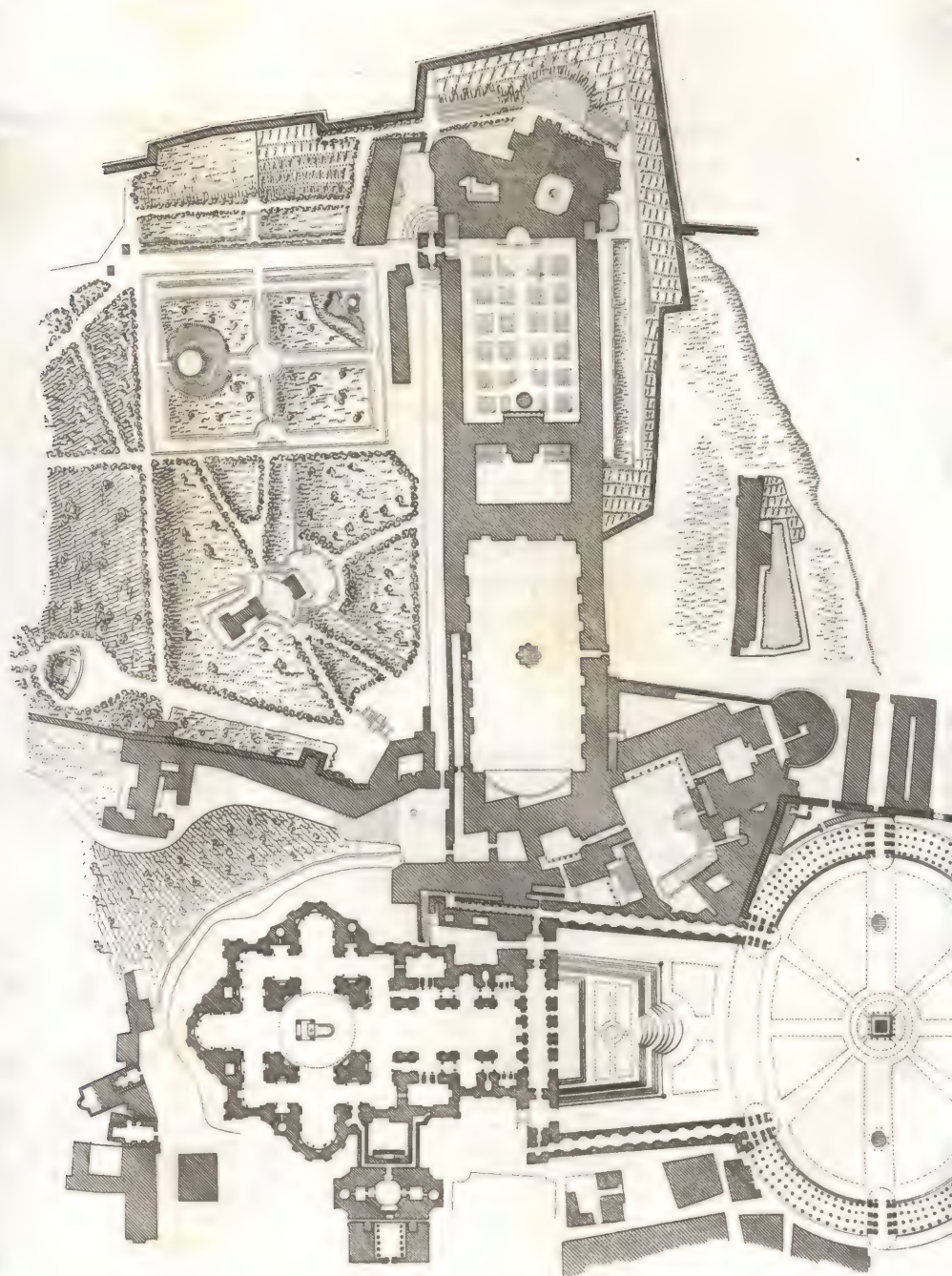
On the floor of the fourth chamber are portraits in mosaic of three prize-fighters, found in the baths of Caracalla, with several others which we shall see on the second story. Here also are casts, in high relief, of the battle of the centaurs and Lapithae, presented also by George IV. to Pius VII., and taken from the originals now in the British museum, discovered, in 1812, near Paulizza, in Arcadia, supposed to be the ancient Phigalia. They belonged to the temple of Apollo Epicurius, built, according to Pausanias, by Ictinus, the architect, who superintended the construction of the Parthenon; but, although of the same era with the works of Phidias and his scholars, they are far inferior in design and execution. The two large mutilated female figures on the floor are supposed to represent two of the Sister-Fates.

Second  
story.

The second floor contains a copy of Domenichino's S. Andrew, by the Cav. Silvani; the martyrdom of S. Stephen, a sketch by Giulio Romano, the painting executed from which by him is in Genoa; Camuccini's S. Thomas, copied in mosaic in S. Peter's; and the original sketch of a Deposition, by the same, the painting executed from which, by him, is in the Trinità de' Monti; the portrait of George IV., when Prince of Wales, by Sir Thomas Laurence; some mosaic masks; and mosaic full-length portraits of prize-fighters, taken, with those on the ground floor, from the first palaestra of the baths of Caracalla, and now forming the mag-







nificent pavement of the ninth and last hall on this second floor.

The third story has the original sketch, by Lodovico Cardi, of the mosaic of SS. Peter and John healing the lame man at the gate of the temple, together with six cartoons of mosaics that decorate the small cupolas of S. Peter's. Third story.

**VATICAN PALACE.** The Vatican palace is unquestionably the most interesting royal residence in the world whether we regard its important position in the history of the Church or its influence on the learning and taste of Christendom. By some it is supposed to be coeval with the ancient basilic of S. Peter, erected by Constantine (a); but the opinion is unsustained by conclusive argument. That the Roman Pontiff had a residence near S. Peter's from the time of Pope Liberius, raised to the Pontificate A. D. 352, is attested by the early Christian writers; and Anastasius Bibliothecarius informs us that the edifice was repaired by Pope Symmachus A. D. 498. The same author informs us that Charlemagne, crowned emperor by S. Leo III., resided a considerable time in the Vatican palace; and his authority is confirmed by an ecclesiastical immunity granted by the same emperor A. D. 791, and still preserved in the archives of the basilic (b). It was subsequently repaired by Celestine III. (1191-1198); and his example was followed by his successor Innocent III., who added considerable improvements, for the reception therein of Peter II. of Aragon, who visited Rome, during his Pontificate, attended by his Court. In the XIII. century The Vatican, history of.

(a) Ciampini de Sacr. Ædific. c. 14. (b) Chataud, Nuova Descrizione del Vatic. T. I. c. 41. p. 252.

the third and fourth Nicholas chose it as their habitation, as did also Boniface VIII.; and during the residence of the Popes at Avignon, it was occupied by the Apostolic Legates, until superseded by Gregory IX., whose successor, Urban VI., was chosen in conclave within its walls A. D. 1378. It was again enlarged by Boniface IX., Innocent VII., and Gregory XII.; and Alexander V. erected, in 1409, the covered corridor that still unites the palace with the fort of S. Angelo, to secure a safe retreat in cases of emergency. Martin V. and Eugenius IV. inhabited the Vatican in the XV. century; and Nicholas V. added the *Belvedere*, enclosing the whole with a lofty wall defended by towers, one of which still exists, looking towards what are called the plains of Nero. It was again enlarged, in the same century, by Pius II. and Paul II., the latter having employed Giuliano da Majano. The old library and Sistine chapel were erected by Sixtus IV.; and the Belvedere obtained its completion from Innocent VIII. Besides finishing the covered passage between the Vatican and the castle of S. Angelo, Alexander VI. added the sumptuous *Borgia* apartment, a tower and a portico, the last mentioned taken down by Paul V.; and Julius II. employed the famous Bramante to erect the magnificent court and beautiful stairs that bear that architect's name. The three porticos in the court of S. Damasus were erected and decorated after the designs of Raphael by order of Leo X. (1513-1522); and Paul III. erected the chapel from him called *Pauline*, and adorned with paintings the *Sala Regia*. Julius III., Paul IV. and Pius IV. added various halls and corridors; and S. Pius V. erected three chapels. The *torre dei venti* and the *galleria delle carte geogra-*



fiche are the work of Gregory XIII.; and the palace on the eastern side of the court of S. Damasus was constructed by order of Sixtus V., who also erected the new library. Paul V. added two other palaces, one at the torre *Borgia*, and the other on the site of the palazzo Innocenziano. Urban VIII. built an armory; and the fountain in the court of S. Damasus was erected by Innocent X., after the design of Algardi. The *scala regia* was built by Bernini in the pontificate of Alexander VII. (1655-1667). Succeeding Pontiffs continued to evince their solicitude for the preservation and decoration of the works of their predecessors; but Clement XIV. commenced the new museum, which was augmented by Pius the VI.; and Pius VII. added the *Chiaramonti* museum, which, united to the former, is thence called the museo *Pio - Clementino*. Leo XII. and Pius VIII. continued the repairs and embellishment of these numerous structures; and the reigning Pontiff, Gregory XVI., as the Sacred, the Egyptian and the Etruscan museums attest, the two first renovated and augmented, the last created by him, yields to none of his illustrious predecessors in noble emulation to exalt the glories of the Vatican, promote the study of antiquity, and aid the advancement of the Arts.

Such is a brief history of the origin and progress Extent of. of this vast palace, or rather, as Bonanni, Fontana and Taja aptly call it, this assemblage of palaces, which according to Fontana, and as is seen by the plan of Gio. Battista Nolli, occupies, with its gardens, a superficies of 80, 960 *canne*, equal to 809, 060 *palmi*, equal to 24 *rubbia* or about twenty-four English acres. Chattard has described the Vatican in three octavo volumes, the result of sixteen years labour; nor will

the time devoted to the work appear long, when we reflect that, besides S. Peter's, he had to measure and describe two chapels, twenty two courtyards, twelve great halls, eleven thousand rooms, several painted galleries, twenty large staircases, and about two hundred small ones, with casinos, armory, library, archivium etc. etc., constituting altogether the most extensive royal residence in the world.

Archi-  
tecture of.

The edifice is three stories high, and presents no uniformity of design, no extent of front, no display of architectural grandeur; and its deficiency of architectural uniformity is easily accounted for, when we reflect that the aggregation of edifices, of which it is composed, were erected, as we have seen, by so many different Pontiffs, at so many different periods, and for so many different purposes. The edifices alone cover a space of twelve hundred feet in length and one thousand in breadth, occupying different sites, and presenting different aspects. Its spacious and lofty saloons are all on a grand scale; and the extent and splendour of its almost interminable succession of lengthening galleries and marble halls, enshrining the accumulated creations of cultivated genius of almost every age and clime, burst upon the eye of the stranger with overpowering astonishment:

“ In one *long* view, subjected to our eye,  
Gods, emp'rors, heroes, sages, beauties, lie ”.

Its silvery fountains, its magnificent gates of bronze, its pictured pavements of ancient mosaics, its storied walls covered with the monumental records of the great, its cielings richly painted in fresco, its polished columns of Egyptian granite, coloured marble, alabaster,

porphyry and jasper, and above all, the imparalleled and unpurchaseable treasures of sculpture and painting, the legacy of departed ages and generations, concentrated in this temple of taste, this depository of the fine arts, peopling it with breathing forms, far surpass even the gorgeous fictions of Eastern magnificence, and more than realize the description of Ariosto's palace of Enchantment:

L' alte colonne, e i capitelli d'oro  
 Da chi i gemmati palchi eran soffulti,  
 I peregrini marmi che vi foro  
 Da dotta mano in varie forme sculti.  
 Pitture e getti, e tant' altro lavoro  
 . . . . .  
 Mostran che non bastaro a tante mole  
 Di venti re insieme, le ricchezze sole."

The principal entrance to the palace is at the end of the colonnade, to the right of the great square of S. Peter's, as we advance towards the basilic. Its great bronze door is guarded by Swiss, and is adorned with two Doric columns of paonazzetto, supporting a marble pediment, above which is a mosaic of the Virgin and Child, with SS. Peter and Paul, copied by Cristofari from a painting by the Cav. d' Arpino. The spacious corridor conducts to the Scala Regia, to the left of which is the covered portico of S. Peter's, and to the right the equestrian statue of Constantine, erected by Bernini. These magnificent stairs were constructed by Bernini, by order of Alexander VII.; and the first flight is adorned with isolated Ionic columns, the second with coupled composite pilasters, conducting directly to the Sala Regia,

The principal entrance; Scala Regia; and Sala Regia.



commenced under Paul III., and completed by Gregory XIII., after the design of Sangallo. It measures 110 feet in length by 38 feet 6 inches in breadth, and serves as a vestibule to the Sistine and Pauline chapels. Pierin del Vaga was employed to decorate it with paintings; but he died before he could complete even the cartoons, and was succeeded by Daniel da Volterra, who shared the labour with contemporary artists. Over the door by which we entered is a painting of Gregory IX., in the act of excommunicating Frederic II., emperor of Germany in the XIII. century, executed by Vasari, with his usual mannerism. The large painting to the left is also by Vasari, and represents the defeat of the Turks at the Echinades or Curzolari islands, in the pontificate of S. Pius V., A. D. 1571. The painting over the next door is by Orazio Sammachini of Bologna, and represents S. Gregory II., (715-731) after having converted great part of Germany, obtaining from Luitprand, king of Lombardy, the confirmation of the grants made to the church by his predecessor, Arithbert. The door at this extremity of the hall opens into the Pauline chapel: the painting to its right, representing Gregory VII. (1073-1086) absolving Henry IV., emperor of Germany, who had deposed the Pope, is by Federico Zuccari; that to its left is the battle for the recovery of Tunis, in the pontificate of Paul III. (1534-1550), by the same; and the two Virtues seated above are by his brother Taddeo Zuccari. The lateral door to the left leads up to the balcony, from which the Pope gives his benediction; and over it is a painting, by Marco da Siena, representing Otho I., after the defeat of Berengarius and his son Adalbert, restoring to the church, in the X. century, the

provinces, which they had seized. The next large painting is by Vasari, and represents the welcome return of Gregory XI. from Avignon to Rome. Over the next door, which opens on the stairs, called *del Maresciallo*, is Charlemagne restoring to the Church her ancient possessions, painted by Taddeo Zuccari, with his accustomed felicity of composition and colouring. The large painting which comes next represents the reconciliation of Frederick I., emperor of Germany, to Alexander III., in 1177, by Giuseppe Porta; and over the next door, which is that of the Sala Ducale, is a painting by L. Agresti da Forlì, commended for design, composition and colouring, and representing Peter of Aragon, paying homage in Rome to Innocent III. (1198-1216). Of the two paintings at the sides of the end window, that to the left represents the slaughter of the Hugonots, commonly called of S. Bartholomew; and that to the right represents Charles IX., seated in parliament, and approving the horrid massacre, both by Vasari, who also painted the death of Admiral Coligni, to the right of the door of the Sistine: "Non ragionam di lor; ma guarda e passa". Over the door of the Sistine is a painting by Sermoneta, representing king Pepin, followed by Astolph, the captive king of the Lombards, and restoring to the Church the city of Ravenna, a work of great merit for its grouping and grandeur, but much injured. To the left of the door is a large painting by Vasari and Lorenzo da Bologna, representing the naval forces of S. Pius V., Philip of Spain, and the Republic of Venice, assembled at Messina against the Turks in 1571.

From the Sala Regia we now enter the Sistine The Sis-  
tine cha-  
pel. chapel, which is in itself alone a sanctuary and pel.

school of Art, for what the Campo Santo of Pisa, or the basilic of S. Francis of Assisi, was to the revival of art under Giotto in the XIV. century, the Sistine chapel was to its full developement at the close of the XV. and the beginning of the XVI. centuries. Sixtus IV., about the year 1473, adopted the design of Baccio Pintelli for its construction. It measures 135 feet in length, by 43 feet in breadth; and about 60 feet are railed off for the accomodation of the Public. Its design is not without architectural faults: its height is excessive, and is broken by two insignificant cornices, which destroy the proportion between the walls and the high attic, in which are the windows; and the lower division presents a series of hangings imitating brocade, and therefore forming too light a base for the superstructure. Its defects however are forgotten in its transcendant claims to admiration, possessing as it does the greatest works of some of the greatest masters of the brightest period of modern Art.

Side-wall  
to the left.

In order to proceed historically we commence our notice of the lower paintings of the Sistine with the first on the side-wall to the left of the Last Judgment, premising that the execution of these paintings was confided by Pius IV. to Botticelli, who was assisted by Ghirlandajo, Cosimo Rosselli, Luca Signorelli and Pietro Perugino; and Michelangelo painted the cieling and Last Judgment. The paintings to the left are taken from the Old, and those to the right from the New, Testament. Pietro Perugino had painted on the wall at the end of the chapel the Assumption in the middle, Moses exposed on the bank of the Nile to the left, and the Nativity, to the right, which were effaced to make room for the Last Judg-



ment. The first painting to the left, next the Last Judgment, or rather next to what had been the exposure of Moses, represents the journey of Moses and his wife Sephora from Madian into Egypt, and Sephora circumcising her son with "a very sharp stone", by Luca Signorelli of Cortona. The second, which is in point of time the first, represents Moses slaying the Egyptian, who struck one of the Hebrews; Moses, defending against the Medianite shepherds the daughters of Jethro, whose flocks he waters; and the Lord appearing to Moses in a burning bush, by Botticelli of Florence. The third painting is the drowning of Pharaoh and his host, and the passage of the red sea, by Cosimo Rosselli also of Florence. The fourth represents Moses receiving the Tables of the Law; holding them in his hands as he descends; and breaking them, on discovering the golden calf, by the same Cosimo Rosselli. The fifth represents the multitude prepared to stone Aaron and Moses; Core, Dathan and Abiron and their adherents bearing censers; and the earth opening to swallow them, by Botticelli. The sixth and last at this side represents the benediction of the people by Moses, his death and burial, by Luca Signorelli of Cortona. On the end wall at this extremity of the chapel are, to the right, the angels and demons contending for the dead body of Moses, by Matteo da Lecce, and to the left the Resurrection, by Henry of Meckling, both bad painters, employed by Gregory XIII.

The first painting on the opposite side-wall, beginning near the Last Judgment, comprises the preaching of John in the desert, the Baptism of our Lord, and our Lord addressing the multitude, by Pietro

Side-wall  
to the  
right.

Perugino. The second is the Temptation in the desert, where the devil bids our Lord change stones into bread, places him on the summit of the temple, and shows him the kingdoms of the earth from the summit of a high mountain, by Botticelli. The third is the vocation of Peter and Andrew, by Ghirlandajo, a much admired painting, although the head of the Redeemer is wanting in beauty and dignity. The fourth comprises the sermon on the mount, and the lepers cleansed, by Cosimo Russelli. The fifth is the Delivery of the keys to Peter, by Pietro Perugino. The sixth is the Last Supper, with three small paintings above in the same fresco, representing the prayer in the garden, the treason of Judas and the Crucifixion, by Cosimo Rosselli; and this series concludes with the Resurrection, executed, as we said, by Henry of Mecklin. The twenty-eight Popes on the attic are by the respective painters of the corresponding frescos beneath. These paintings are all interesting as coming nearest the consummation of the pictorial art, as attained soon after by Michelangelo, Leonardo da Vinci, Raphael, Correggio and Titian; and the best among them are the journey of Moses into Egypt, by Luca Signorelli, admired for composition and design, the Vocation of Peter and Andrew, by Ghirlandajo, the sermon on the mount by Cosimo Russelli, and the Delivery of the Keys, by Pietro Perugino, in which the head of the Redeemer nobly contrasts with that of Ghirlandajo.

The  
cieling.

The paintings on the cieling were executed by Michelangelo in twenty months, by order of Julius II. In the central part of the cieling, immediately above the Last Judgment, is the Eternal Father

reducing chaos to order. The second, also in the centre, is the separation of the light from the darkness: the third is the separation of the waters from the dry land; the fourth is the creation of Adam: the fifth is the formation of Eve: the sixth is the fall of Adam and Eve and their expulsion from Paradise: the seventh is the sacrifice of Cain and Abel; the eighth is the deluge; and the ninth is Noah derided by Cam, and treated with dutiful respect by Sem and Japhet. At the angles of these nine paintings are twenty seated figures, in various positions, called by the Italians *Accademie*, and serving to fill up the intermediate spaces and animate the scene.

Commencing again over the last Judgment, we observe in the centre the large figure of the Prophet Jonas. The next prophet, to the left, is Jeremiah, after whom comes the Persian Sibyl, followed by Ezechiel, who is succeeded by the Erythraean Sibyl; the prophet Joel; the Prophet Zaccary, over the door; the Delphic Sibyl; Isaiah; the Cumaean Sibyl; Daniel; and the Libyan Sibyl (*a*). At the

(*a*) Tarquinius Priscus had appointed two persons to take care of the Sibylline books; and the number was increased to ten, A. U. C. 388. The books perished in the Conflagration of the temple of Jupiter Capitolinus A. U. C. 671; and three ambassadors were, in consequence, dispatched to Erythrae, Samos, Ilium, and other places, to collect Sibylline prophecies, of which they brought back about 1000 verses (Tacit. An. lib. VI. c. 12. Lactant. lib. II. c. 6). Augustus, as Pliny informs us (lib. XXXVI. c. 5. §. 4.), removed the curious documents to his temple of Apollo on the Palatine; and they are noticed by Ammianus, A. D. 363. and by Claudius Numatianus in 389. As many as eight books were circulated under the name of Sibylline; and the Sibyls from different countries amount to about twenty, among whom these five are the most celebrated. Some of the early Fathers believed that they had prophesied concerning the Messiah; and hence their effigies placed by Michelangelo among the Prophets: "Pictoribus atque poetis etc." See vol. I. p. 544.



four corners of the cieling, the fresco to the left of the Last Judgment represents the death of Aman, that at the corresponding corner to the right, the brazen serpent; and at the opposite extremity are, to our right, David beheading Goliah, and to our left Judith after having slain Holophernes. In the lunettes and triangles above are painted various subjects from Genesis, each of which is explained by its proper inscription. The fissures on the cieling are for the most part artificial, being produced by a dash of the painter's pencil, perhaps to suggest the optical illusion that the vault threatens to yield to the combined weight of these massive figures.

**The Last  
Judgment.**

The paintings on the cieling possess a grandeur and sublimity never before approached and never since equalled by modern art; but sublime above all is the famous Last Judgment, which covers the entire wall at the upper end of the chapel from the cieling to the floor, being 60 feet high and thirty feet broad. It may be divided into right and left, upper middle and lower. In the middle, near the earth, we observe, in air, the seven angels of the Apocalypse, summoning all the children of Adam to Judgment, by sound of trumpet, from the four quarters of the globe; and among them two other angels hold a book open, in which are recorded the good and evil actions of men. At the sound of the last trumpet the graves, as we see to the left, are thrown open, and yield up their dead, whose re-animating forms, some half-lifted from their sepulchres, seem to come to life before our eyes, in an awful variety of forms and funeral habiliments, while others, disencumbered of their mortality, are ascending towards heaven, and angels, stooping from

the clouds, aid them to rise into light and glory. High in the centre, the grand and prominent figure of the Judge and Redeemer of mankind instantly strikes the eye, and serves as a dividing point of the picture, giving to the composition clearness, grandeur and effect. He is represented seated in awful majesty, with his right arm uplifted, indignantly hurling sentence of condemnation against the wicked, while his left hand is benignantly extended towards the good. The heavenly ministers of divine vengeance are hurling the wicked downwards: they are dragged by demons to the abodes of misery, the proud by the hair, and every class of sinners by means characteristic of their predominant vices; and the last looks of the condemned, uplifted to that heaven, which is shut against them for ever, the terror depicted in their countenances, and their desperate but unavailing struggles with the merciless fiends, who seduced them, are horrible beyond description. Beneath is Charon, in his boat in the marsh of Acheron, as described by Dante, driving the reluctant spirits with uplifted oar into the bottomless abyss, whose depths open on the brinks of the Stygian lake:

“ Batte col remo qualunque s’adagia. ”

Around the Redeemer, whose head is surrounded with glory ineffable, the blessed, already resuscitated, form a circle; and near the son of God is his blessed Mother, who, herself a daughter of Eve, is alarmed at the dread doom of her fellow mortals, and cleaves closely and confidingly to her Divine Son. After the B. Virgin are seen the Baptist, the Apostles and

other Saints , distinguished by the instruments or the symbols of their confession of Christ before men. At the summit, to the right and left , are seen the fleeting forms of angels , bearing the instruments of our Lord's Passion, a source of confidence to the good, and of despair to the wicked.

Vasari informs us that Michelangelo was employed by Julius II. to paint the cieling , at the suggestion of Bramante and Sangallo; and that he undertook the task with reluctance , having already acquired distinguished celebrity in sculpture , and having been previously but little employed in painting. So solicitous was he for the success of the undertaking , that he prepared the colours with his own hands ; and while the work was going on he constantly refused to admit any one into the chapel. In 1511, however, when about half the work was finished, Julius II. insisted on its being thrown open to public inspection, which was accordingly done; and on its completion in Nov. 1512 , the Public were admitted without reserve. The whole was executed in twenty months ; and although less famous than the Last Judgment, the frescos of the cieling, more especially the noble figures of the Sibyls and Prophets, the latter full of inspiration , the former embodying all that is graceful and majestic in woman, possess a grandeur and sublimity that modern painting has in no instance equalled , and seldom approached.

The Last Judgment was exposed to view for the first time on occasion of the Papal chapel of the Nativity in 1541 , when it filled the Court and city with astonishment. This wonderful composition was designed by Michelangelo in his sixtieth year at the request of Clement VII. , and completed in his sixty-



seventh year, in the pontificate of Paul III., nearly thirty years after he had painted the cieling. To animate him to the task, the Pope, accompanied by ten cardinals, went in person to his house, "an honour," says Lanzi, "unparalleled in the annals of art." Lanzi adds that the Pope wished to have the picture painted in oils, but that Michelangelo refused, alleging that oil painting was occupation fit only for women and idlers. Darkened with the smook of tapers and incense during three centuries, many of the beauties of this great fresco are obscured, and some of its finest touches lost for ever; but the science, the perfection of design, the vigour of outline, and grandeur of conception still remain to be admired by all who are capable of appreciating them. This sublime composition, in a word, combines whatever is grand and terrific in art; and the exhaustless fertility of its author's genius is evinced in the variety of the attitudes, the actions, the gestures, the conflicting passions, hopes, fears, remorse of the young, the old, of men, of women, all combining to form one great whole, the minutest part of which has never been exceeded in outline and grandeur since the revival of the arts! Of its author Sir Joshua Reynolds says: "To kiss the hem of his garment, to catch the slightest of his perfections, would be glory and distinction enough for an ambitious man"; and his fame in the double capacity of painter and sculptor, arts which were also united in the person of Phidias (*a*), are thus sung by Ariosto:

" . . . . . quel, che a par sculpe e colora  
Michel più che mortal Angiol divino (*b*). "

(*a*) Plin. lib. XXXV. c. 34. (*b*) Orlando Furioso, Canto XXXIII.  
2, Ariosto and Michelangelo were born in the same year, 1474.

The nakedness of several of the figures of the Last Judgment was denounced by Monsignor Biagio of Cesena, Maggiordomo to Sixtus IV.; and Michelangelo, in consequence, painted his portrait over the door to our right, representing him with ass's ears in hell, girt round the waist with a huge snake. The Majordomo implored the Pope to liberate him from his awkward position; but his Holiness replied that he had no power to release from hell, as his jurisdiction did not extend beyond Purgatory. Paul IV. employed Daniel da Volterra, Michelangelo's best scholar, to veil the nudity of the figures, which was done; and the ungracious office obtained for him the name of *Braghettone*, or the breeches-maker, and drew on him the satyr of Salvator Rosa;

“ E pur era un error sì brutto e grande  
Che Daniele di poi fece da sarto  
In quel Giudizio a lavorar mutande (a) ”.

Letter of  
Pietro  
Aretino;  
reply of  
Michelangelo.

There is extant an original letter of Pietro Aretino to Michelangelo, dated Venice, September 15, 1537; and we here insert the part of it that contains his ideas on the subject of a painting on the Last Judgment: “ In my opinion you ought to be satisfied with having excelled every one else in your other works; but I find that you mean to surpass the commencement of the world (*alluding to the paintings on the cieling*) with the end of the Universe, thus gaining a triumph over yourself. Who would not be dismayed in approaching so terrific a subject? I behold Antichrist in the midst of the crowd with appearance, which none but you could conceive. I

(a) Sat. III. la Pittura.

see the terror of the living, the signs of extinction in the sun, moon and stars. I see Fire, and Air, and Earth and Water, as it were, yielding up their spirit. I see Nature concentrating her barrenness in the decrepitude of age; Time dried up and trembling, seated on a withered trunk; and, while I perceive the hearts in every breast agitated by the trumpets of the angels, I see Life and Death overwhelmed by the horrible confusion, as the former labours to resuscitate the Dead, and the latter is preparing to overthrow the living. I see Hope and Despair leading the ranks of the good and the bad. I see the theatre of clouds emblazoned by the rays from the fires of Heaven, upon which Christ is seated among his hosts, encompassed with splendor and with terrors. I see his countenance beaming with a light delightful and terrible, filling the righteous with joy, the wicked with dread. Meanwhile I see the ministers of the abyss, with horrid looks, mocking the Caesars and the Alexanders, and telling them how victory over self differs from conquest of the world. I see Fame with her crowns and her palms cast beneath the wheels of her chariots, and trodden under foot. Finally I hear the great sentence issuing from the mouth of God. I see it in the form of two rays, one of salvation, the other of damnation; and as I trace them flying downwards, I observe their fury burst upon the elemental frame, which, with tremendous thunderings, they dissipate and dissolve. I see the lights of Paradise, and the furnaces of the abyss, dividing the darkness, which has fallen upon the face of the atmosphere, so that the thought, which represents to my imagination the destruction of the last day, says to me, if we fear and tremble in contemplating the work of Buonarroti, how shall we fear



and tremble, when we shall be judged by him, who is to judge us. (a). " While the painting of Michelangelo places this awful scene before our eyes, these terrific images of Aretino, powerfully depict it to the imagination; but the reply of Michelangelo puts on record the fact that he did not avail himself of the poet's description: " your letter I have perused with mingled feelings of pleasure and of pain, of pleasure at its coming from you, whose merit is so great, of pain because as I have finished great part of the work, I cannot put into execution your ideas, which are such, that, if the day of Judgment had taken place, and you had actually seen it, you could not have described it better (b). "

Moral.

To dwell on the moral inculcation which the subject before us so forcibly impresses on the mind, were foreign to the nature of the present work. We may however be permitted to observe, in conclusion, that in the dread realities of that awful scene we shall be not spectators but actors, that, when the heavens shall be rolled back, like a parched scroll, before the face of a coming God, and all the children of Adam shall stand before the tribunal of HIM, who will judge justice, we, too, shall have to await, before a congregated world, the dread award of final and irrevocable doom! It behoves us therefore to choose, while we have yet time, the sentence which is to fix our eternal lot with the reprobate or the elect, for what a man soweth, that shall he reap, and each one shall receive according to the works, which he shall have done in the flesh.

The Sistine sacristy.

From the Sistine chapel the door beneath the figure of the Maggiordomo, already mentioned, con-

(a) Lettere Pittoriche, Vol. III. p. 59, Ibid.

ducts to the Sagrestia Segreta or private sacristy of the Sistine, which is in care of a resident sacristan, and contains the Pontifical vestments, vases, mitres and tiaras, gold chalice, tube, cross, asterisk, pallium with gold clasps, silver gilt cruets, salvers, etc. all richly wrought. The suits of vestments consist principally of gold and silver lama; and the cross on the summit of the Pope's state tiara, presented by Napoleon to Pius VII., is the largest emerald in the world.

Having seen the Sistine, we now return to the Sala Regia to visit the Pauline, so called from Paul III., by whose order it was erected by Sangallo. Nicholas V. had erected a *public* chapel, which was adorned with paintings by the B. Angelico da Fiesole, and was taken down to make room for the erection of the Pauline; but it is not to be confounded with his *private* chapel, painted also by the B. Angelico, and still standing next the hall of Constantine. The Pauline chapel, which we now enter, is used as the sepulchre in Holy-Week, and for the Quarant'ore on the first Sunday of Advent; and hence it has no altar-piece. Its altar however is adorned with two porphyry columns; and before it is a machine originally constructed by Bernini for its illumination, when 560 large wax candles, symmetrically arranged, shed around a brilliant and diversified splendour. Its lateral walls had been adorned with two large paintings by Michelangelo, representing the conversion of S. Paul and the crucifixion of S. Peter, the former executed in his 80th year; but both were irrecoverably damaged by a fire that unhappily broke out in the chapel; and they have entirely disappeared in the recent repairs.

The Pauline chapel.

The Ducal  
hall.

We next pass to the Ducal hall, so called because once appropriated to the reception of dukes and sovereign princes. It is situate opposite the Sistine; and consists of two halls, reduced by Bernini into one by removing the partition wall, and adorning the arch of communication with imitation hangings, sustained by children, all done in plaster. In the centre of the ceiling of the first division are the arms of Pius IV.; and at this side of them are a Hercules and several other figures, all by Lorenzo Sabatini, who also painted the figures scattered over the ceiling amidst a variety of arabesques. The Hercules slaying Cacus, beyond the arms of Pius IV., is by Raffaellin da Reggio, who also painted the various symbols around. The landscapes at both extremities of the next division of the hall are by Cesare Piemontese and Matteo Bril: the oval landscapes over the windows are by Giovanni Fiammingo; and the arabesques are by Lorenzo Sabatini. This hall measures about 140 feet in length by about 32 feet in breadth; it had been formerly used for the washing of the feet on Holy-thursday; and is now occasionally employed for public consistories, whence the locality for the Papal throne at its upper extremity.

The ro-  
bing  
rooms.

The door to the right, at this end, opens into a passage leading out to the Logge; and that to the left gives admission to the Pope's robing rooms, when he is to officiate in S. Peter's. The large friezes are painted by Marco da Faenza, Lombardelli and others; and the Descent of the Holy-Ghost, on the ceiling of the second room, is a masterpiece by Girolamo Muziani.

Studio of  
the Go-  
vernment  
mosaics.

These rooms open also on the Logge, descending from which we meet to our right, at the bottom



of the stairs, a large door cased in sheet-iron, which opens into the spacious government studio of mosaics, which is under the controul of the *Æconome* of the fabric of S. Peter's, and has been for years under the immediate superintendence of the Cav. Agricola and Baron Camuccini. In the second room as we enter, we meet, to our right, the *Incredulity* of S. Thomas, painted by the Cav. Passignani, of the Bolognese school; S. Valeria, by Spacterino, a scholar of Caravaggio; Isaias, copied from that of Raphael in the church of S. Augustin; the martyrdom of SS. Maurice and Laurence, by Bernini; SS. Simon and Jude, who cause dragons to turn upon magicians, by Ciampelli; and S. Thomas, by Camuccini. The side wall of the next room is lined with prints illustrative principally of the machinery constructed by Fontana, Ferraboschi and Zabaglia for the elevation of obelisks, and the repairs of S. Peter's; and the fourth, which is of great length, contains the enamels of various shades, amounting to about eighteen thousand different species, employed in the formation of the finer mosaics, a process which the visitant has an opportunity of observing on the spot.

From this hall we pass into the court of S. Damasus, so called from the pretty fountain at its extremity, designed by Algardi, the source of which had been discovered by S. Damasus, about the year 367, outside the porta Cavalleggieri, and the waters of which were conducted hither by Innocent X. in 1649. The fountain of S. Damasus is celebrated in the sacred hymns of Prudentius (*a*).

The court is surrounded on three sides by three ranges of buildings, having each four orders of open

Court of  
S. Da-  
masus.

The Log-  
ge of Ra-  
phael.

(a) Aurelii Prudentii Carmina, T. II. p. 1194. Ed. Rom. 1789.

galleries rising one above the other, and commonly known as the Logge di Raffaele. They were commenced under Julius II., who commissioned Bramante Lazari of Urbino to erect them, and were continued by Raphael under Leo X. Giovanni da Urbino, having discovered the means of giving to stucco an extraordinary consistency, decorated the pillars and ceilings with ornaments of that material, and with exquisite arabesques, having been assisted by his pupils Raffaelin del Colle, Gaudenzio and others. Giulio Romano, who alone of all Raphael's scholars was capable of imitating him as well in matter as in manner, design and colouring, executed the greater part of the historical paintings, figures, and other more important matters; and Gio. Francesco Penni, called il Fattore, Barth. Rammenghi of Bagnacavallo, called il Bologna, Pierin del Vaga, Pellegrino da Modena, Vincenzo da San Gemignano, and Polidoro da Caravaggio executed the remaining historical paintings and figures, under the superintendence of Raphael. All the bas-reliefs between the pillars were painted in chiaroscuro, by Polidoro, aided by Maturino; but they are now much injured.

Galleries  
of the first  
and second  
floors.

We begin our round of the Logge with *the left side of the first range*, after the ground floor. It is painted for the most part in treillage, flowers, birds, variegated coffers etc., by Giovanni da Udine, after the designs and under the direction of Raphael (a); *The second side* is similarly painted by different hands, under the direction of C. Roncalli; and *the third* is still unadorned, and even its vault unplastered. The *first side of the second range* of open galleries is properly speaking that of Raphael,

(a) See Index arabesques.

having been painted by him and his scholars. It consists of thirteen arcades, in each of which are four small frescos, making in all fifty two, and comprising the most important scriptural subjects from the Creation to the Last Supper. In the square niche to the right, as we enter the second range, is the bust of Raphael, recently executed by Alexander D' Este. The vaulted cieling is painted to represent coffers with gilt cornices; and the coffers are decorated with Angels, Cherubim and Seraphim. In the centre of the vault, as in the succeeding ones, is an angel in plaster bas relief, on an azure ground, holding in his hand an emblem. The frescos in the four compartments are the Eternal Father, with arms and legs expanded, in the midst of chaos, reducing its elements into order merely by his movement, an idea liable to two objections, one independant of the painter, which is the utter impossibility of at all adequately representing the Omnipotent composing the disordered elements of the world; the other dependant on the invention of the artist, who exhibits the Almighty forming the World by the violent action of his legs and arms, an idea bordering on the burlesque, and at variance with the sublime description of Moses, so justly commended by Longinus: "God said, let the World be, and it was". Raphael probably chose it because Michelangelo had represented the same subject on the cieling of the Sistine. 2, The creation of the heavens and the earth. 3 The creation of the sun and moon. 4, The creation of quadrupeds and birds. The first fresco is the work of Raphael's own hand; the other three were coloured by Giulio Romano from the design of Raphael, and are all liable, more or less, to the same objections.



*Second arcade.* The cieling is divided by azure bands and gold ornaments, with little figures. In the four compartments are. 1 God presenting Eve to Adam, said to be by Raphael. 2 The fall of Adam. 3 Adam and Eve expelled Paradise. 4 Adam and Eve, Cain and Abel, the two former at work, the two latter at play, all by Giulio Romano. *Third arcade.* The cieling presents a colonnade in perspective, and the compartments are 1, Noah building the ark. 2 The deluge. 3 The abandonment of the ark. 4 The sacrifice of Noah, after the deluge. *Fourth arcade.* The cieling is decorated with marine monsters, children at play etc. 1 Melchisedech offering bread and wine to Abraham. 2 God promises Abraham to multiply his seed. 3 The three angels received by Abraham. 4. Lot and his two daughters flying from Sodom, which is in flames, and his wife turned into a rock of salt, all executed by Francesco Penni, called il Fattore, after the design of his master. *Fifth arcade.* This arcade is divided by pilasters in perspective, with an azure ground. 1, God commands Isaac not to go into Egypt, because of the famine that prevailed there. 2 Isaac in Gerara of Palestine, where Abimelec discovers that Rebecca is his wife not his sister. 3 Isaac blessing Jacob, thinking him to be Esau. 4 Esau complaining of the cheat, and praying Isaac to bless him also, all ascribed to Penni. *Sixth arcade.* This arcade is divided by fans, flowers, and arabesques. 1 Jacob's ladder. 2 Jacob meeting Lia and Rachel at the fountain of Aran. 3 Laban's gracious reception of Jacob. 4 Jacob and his family leaving Laban. The two first are said to have been painted by Raphael, the other two by Pellegrino da Modena. *Seventh arcade.* This arcade

divides the Loggia di Raffaele ; so called by preeminence , into two equal parts , having six arcades to its right and six to its left ; and it is distinguished from the others by the decoration of its vaulted cieling , which is divided by bas-reliefs with architecture , figures and candelabra , and has in its centre the arms of Leo X. 1, Joseph recounting his dream. 2, Joseph lifted from the well and sold to the Ismaelite merchants. 3, Joseph escaping from the wife of Putiphar. 4 , Joseph explaining to Pharaoh his dreams, all by Giulio Romano. *Eighth arcade.* The cieling is divided by fans with the usual ornaments of children , festoons etc. 1, The infant Moses saved from the Nile , by Giulio Romano. 2, The burning bush. 3, The passage of the red sea. 4, Moses causing water to issue from the rock , all by Pierin del Vaga. *Ninth arcade.* This arcade is divided by pilasters in perspective , with an azure ground. 1, Moses on Sinai , receiving the first tables of the Law , said to be painted by Raphael. 2, The adoration of the golden Calf , by Raffaelin del Colle. 3, Moses imploring God to pardon the idolatry of his people. 4, The same Patriarch presenting to the people the second Tables of the Law , all ascribed to Pierin del Vaga. *Tenth arcade.* The compartments of this arcade are divided by figures , ornaments and arabesques. 1, The ark borne by the Levites. 2, The taking of Jerico. 3, Joshua , arresting the sun in its course. 4, The priest Eleazar and Joshua dividing the lands given as an inheritance to the Israelites , all painted by Pierin del Vaga. *Eleventh arcade.* The cieling is adorned with a colonnade on an azure ground. 1, Samuel consecrating Saul king. 2, David slaying Goliath. 3, The elevation of David to the throne

of Saul. 4, Bersabee seen in the bath, by David, all by the same Pierin del Vaga. *Twelfth arcade.* The cieling is divided by little figures, sacrifices and ornaments on a gold ground. 1, Solomon anointed King. 2, The Judgment of Solomon. 3, Solomon receiving the Queen of Saba. 4, The erection of the temple of Jerusalem, by Solomon, all ascribed to Pellegrino da Modena. To the left, over the curve of the arch opposite the window, is a Fame in bas-relief, beneath whose feet is the date of the execution of these paintings, that is MDXIII. The small door in this arcade opened into the hall of Constantine, but is now closed to the rear with masonry. *Thirteenth arcade.* The cieling of this arcade is decorated like that of the first. 1, The Nativity. 2, The Adoration of the Magi. 3, The Baptism of our Lord. 4, The Last Supper, the two former by Giulio Romano, the two latter ascribed to Raphael. This gallery has been recently protected by windows, a tardy but useful precaution against the influence of exposure to air and weather.

A door in a partition-wall forms a communication between this and the next gallery, which was decorated by Greg. XIII.: the opposite door opens into the apartment of the Countess Matilda; and the third door, now obstructed, communicated with the hall of Constantine. These three doors were richly carved by Giovanni Barile, an intimate friend of Raphael's. *First arcade.* 1, The Disputation in the temple. 2, The Flight into Egypt. 3, The Slaughter of the Innocents. 4, The preaching of the Baptist. In the centre of the little cupola are two angels with the Tables of the Law. *Second arcade.* 1, The Vocation of Peter and Andrew. 2, Andrew, assured by



the Baptist that Christ is the Messiah , follows him with Peter. 3, Christ tempted in the desert. 4, The Vocation of Philip and Presentation of Nathaniel. In the cupola is an angel leaning on a dolphin.

*Third arcade.* 1, The marriage of Cana. 2, Christ preaching at the lake of Genesareth. 3, Christ preaching from the bark of Peter , and recognised by James and John. 4, Christ healing the mother-in-law of Peter. In the little cupola is an angel with a book.

*Fourth arcade.* 1, The liberation of the possessed man , and the demons entering the swine. 2, Christ awakened in the storm by his affrighted disciples. 3, The conversion of the Samaritan woman. 4, The cure of the paralytic. In the little cupola are two angels with a book , the symbol of S. Matthew.

*Fifth arcade.* 1, Christ restoring to life the daughter of the prince , and implored by many infirm persons to heal them. 2, The resuscitation of the prince's daughter. 3, The Vocation of S. Matthew. 4 , Our Lord tempted by the Pharisees. In the little cupola is an angel with a lion , the emblem of S. Mark.

*Sixth arcade.* 1 , Christ convicting of hypocrisy the Pharisees. 2, Christ resuscitating the son of the widow of Naim. 3 , The centurion imploring our Lord to heal his sick servant. 4, The multiplication of the loaves and fishes. In the little cupola is an angel holding a portrait of the B. Virgin, an emblem of S. Luke.

*Seventh arcade.* 1, The woman caught in adultery. 2 , Christ implored by the Chananeean to liberate her possessed daughter. 3, S. Peter treading the waves. 4, The Pharisees seeking to stone our Lord, who conceals himself. In the little cupola is an angel in the clouds with an eagle, the emblem of S. John.

*Eighth arcade.* 1 , The Transfiguration. 2 ,

Christ descended from Thabor after his Transfiguration. 3, The delivery of the keys to Peter. 4, Jesus in the house of Martha and Mary. In the little cupola is an angel with a book and crozier, an emblem of the episcopal authority. *Ninth arcade.* 1, Christ heals the lepers. 2, Christ, asked by the Apostles who should be the greatest in heaven, directs their attention to a child, thus giving the precedence to innocence. 3, Christ miraculously paying the tribute. 4, The request of the mother of the sons of Zebedee. In the cupola is an angel with a book resting on a lion, an emblem of episcopal fortitude. *Tenth arcade.* 1, Christ's triumphal entry into Jerusalem. 2, Christ received into the house of Zaccheus. 3, The resuscitation of Lazarus. 4, Christ expelling the prophaners from the temple. In the cupola is an angel with a glory, holding a book in one hand and a tiara in the other, an emblem of the ecclesiastical dignity. *Eleventh arcade.* Christ washing his Apostles' feet. 2, Magdalen pouring perfume on the feet of our Lord. 3, Christ confounding the Pharisees, who ask if it be lawful to pay tribute to Caesar. 4, The prayer in the garden. The angel in the cupola holds in his hand a scourge, an emblem of episcopal zeal. All the arabesques of this range are by Marco da Faenza; and the other frescoes are by him, Ottaviano Mascherini, Raffaellino del Reggio, Paris Nogari, Lorenzino Sabatini, Baldassare Croce, Giacomo Stella, Gio. Battista Naldini, Antonio Tempesta, Girolamo Massei and Niccolò delle Pomerancie. Lanzi justly observes that the exposure of the gallery to the inclemency of the weather has almost reduced it to the squalid appearance of the ancient arabesques; but that they who saw it after

it was finished, when the lustre of the gilding, the snowy whiteness of the stuccos, and the brilliancy of the colours, made it resplendent with beauty, must have been struck with astonishment as at a vision of Paradise.

The paintings of the third range on this floor were executed under Clement VII., Urban VIII., and Alexander VII., but have little interest by the side of these beautiful compositions.

The three galleries of the third story were decorated by order of Gregory XIII., under the direction of Father Danti O. P., who had several maps constructed among the paintings. That over the loggia of Raphael has been recently retouched by Camuccini and Agricola, and protected by glass windows and hangings; and its paintings, which are for the most part scriptural and allegorical, are by Niccoló and Antonio Circignani, called Pomarancio, Paris Nogari, Gio. Batt. della Marca, Roncalli and the Cav. D'Arpino. The beautiful landscapes are by Paul Bril, the friezes by Tempesta. The adjoining gallery was decorated by the same artists, but lies neglected; and the third gallery on this story is still unadorned with paintings.

Galleries  
of the  
third floor.

Having seen the Logge we now proceed to the Vatican museum, the tapestries, the picture gallery etc., examining each in order. Before the time of Clement XIV., created in 1769, the remains of classic antiquity were scattered principally through the halls and court of the Belvedere, and the galleries of private individuals, save those which formed the museum of the Capitol; but that Pontiff resolved on erecting a new museum, and employed the celebrated Ennius Quirinus Visconti, then Commis-

The Va-  
tican mu-  
seum.



sioner of antiquities, to augment the antique treasure by purchase and excavation. The Laocoon, the Apollo and the supposed Antinous had been long carefully preserved in the Vatican; and the Pope resolved on making their locality the nucleus of the projected enlargement, which, when completed, assumed the name of *the Clementine Museum*. To Clement XIV. succeeded Pius VI., in 1775, who continued the augmentation as far as the Vatican library, whence it got the new appellation of the *Pio-Clementine* museum, which that excellent Pontiff continued to enrich until dragged from his throne by the sacrilegious hand of French usurpation, and condemned to end his days in exile. Pius VII., who succeeded to Pius VI. in 1800, after having, like his predecessor, endured exile and imprisonment in support of his rights and those of the Church, was happily restored to his dominions by the events of 1814; and soon after his restoration the Pontiff applied himself to the erection of what is called *il Nuovo Braccio*, which has been designated from the family name of the founder the *museo Chiaramonti*. Leo XII. and Pius VIII. continued the work of their predecessors; and the present Pontiff, Gregory XVI., has remodeled and enlarged the Egyptian, and created altogether the Etruscan museum.

Corridojo  
delle iscrizioni.


The first gallery of the museum is entered from the lowest story of the open galleries, called the *Logge di Raffaello*; and the *Pio-Clementine* and *Chiaramonti* branches are preceded by a long corridor called *il corridojo delle iscrizioni*, from the ancient sepulchral inscriptions which cover its walls, and measuring 334 yards in length. The sepulchral inscriptions on the wall to the right are Pagan in Greek

and Latin : those on the left , with the exception of a few compartments near the entrance , are early Christian , and both afford an extensive field of study to the philologer and the antiquary. The Pagan inscriptions are classified according to ranks and professions , and amount to upwards of 3000 ; but the Christian inscriptions amount to little more than 1100 , and are not classified , with the exception of the Consular ones. Gaetano Marini expended forty years in studying and transcribing the Christian inscriptions of this gallery , in four large manuscript volumes , with brief comments , which he bequeathed to the Vatican library , and of which Card. Mai has published a selection in the fifth volume of his *Scriptorum Veterum Nova Collectio* , printed in Rome in 1831. They form a series of interesting illustrations of the first ages of Christianity , and of the religious symbols of the early Christians ; and , to use the expression of Marini , “ è una raccolta la più grande e la più dotta che sia al mondo ”. Among the Pagan inscriptions some of the Roman trades are extremely curious , particularly those relating to the Companies formed by Alexander Severus. We recognise the *Exonerator Calcarius* , or scavenger ; the *Holitor* , or green-grocer ; the *Inviator* , or agent ; the *Lanio* , or butcher ; the *Marmorarius* , or mason ; the *Medicus Jumentarius* , or cattle-doctor ; the *Navicularius Cnr. Corporis Maris Hadriatici* , or Commissioner of the Adriatic Company ; the *Negotians Vinarius* , or wine merchant ; the *Nummularius* , or banker ; the *Pistor Magnarius* or wholesale baker. etc. Besides the inscriptions there are many interesting sarcophagi , funeral altars , and cippi , with some well-chiseled architectural fragments, found

chiefly in the vicinity of Ostia. To describe each in detail would far exceed our limits ; and we shall therefore content ourselves with pointing out the general classification, and noticing the most interesting objects among them.

Over the niche to the right as we enter is an inscription recording repairs made here in 1733 by Urban VIII. ; and over the niche to the left is another inscription relating to Pius VII. , who constructed this entrance to the Vatican library and museum ; lined the walls of this corridor with its numerous inscriptions ; enriched the library ; erected the Nuovo Braccio ; and appointed Canova Director General of the museum and galleries of the Vatican. Affixed to the pillar between the two gates , as we entered , is an ancient inscription , found outside the gate of S. Sebastian , in the vigna Naro , not far from the Almon , and recording that , towards the close of the Republic , the Senate and Roman people had lowered the steep ascent of the clivus Martis , so called from the adjacent temple of Mars Extramuraneus , which stood near the porta Capena ; *SENATVS POPVLVSQVE ROMANVS CLIVOM MARTIS PECVNIA PVBLICA IN PLANITIAM REDIGENDVM CVRAVIT.* The first large compartment to the right is subdivided into three smaller ones , containing epitaphs of parents and children , Greek inscriptions , and monumental records of parents and children : on the opposite wall are the epitaphs of husbands and wives. On the second large compartment to the right are military , consular and magisterial inscriptions ; and opposite are those of husbands and wives , of brothers , sisters and wards. The third compartment contains the names of deceased persons of non-descript epitaphs ; and op-



posite are other non-descript together with those of masters, freedmen and slaves. The epitaphs of the fourth compartment are also non-descript; and opposite commence the Christian inscriptions, which occupy the whole remaining length of the left side-wall, as far as the gate which we observe in the distance. In the first Christian compartment are seen the well-known monogram of Christ , formed by the Greek letters X and P, and the dove with the olive branch, the emblem of the repose of peace. The palm-branch, or emblem of victory is of frequent recurrence — The fifth and sixth compartments to the right are appropriated to masters, freedmen and slaves, opposite which we observe the Consular memorials just mentioned; and to the left of the window is the anchor, the symbol of pious hope. The next seven small compartments to the right belong to brothers, sisters and wards; the eighth, ninth and tenth, to husbands and wives; and the steps to the left lead up to a balcony, which commands a good view of the fountain and court of the Belvidere. The eleventh, twelfth and thirteenth compartments to the right, are sacred to parents and children; and in one of the windows is an aedicula inscribed to IMP. COMMODO, ET, BVRRO. COS. In one of the compartments between the opposite window and that to the left is the fish, or the *ixthys*, composed of the initial letters of the sacred name and titles of our Divine Redeemer: Ἰησοῦς Χριστός Θεοῦ Υἱός Σωτήρ, “Jesus Christ the Son of God, our Saviour,” whence the first Christians designated themselves fishes, as we find in Tertullian: “Nos pisciculi etc. (a)”. We

(a) De Bapt. c. I.

next observe to the right a circular aedicula with lions destroying horses in bold relief, emblems of the power of death over mortality, symbolized by that of the strong over the weak. In the furrowed space between them, in front, is sculptured a jet d'eau, a proof that the ancients used that form of fountain, and were acquainted with its principle. In the opposite compartment, to the right of the window, is a male figure wearing the ancient paenula, the original of the vestment now called a chasuble, ornamented with stripes of cloth called clavi or latus clavus; and beyond the second window, at the same side, is the Redeemer as the Good Shepherd, in the compartments after which we observe several crosses. The fourteenth compartment contains various Greek inscriptions: the fifteenth and sixteenth is devoted to artificers, merchants, and traders. The seventeenth and eighteenth compartments are appropriated to military inscriptions; and the nineteenth, to inscriptions dug up at Ostia by order of Pius VII., with two reliefs representing the sacrifice of Mithras, who presses his knee on the back of a prostrate bull, one of whose horns he holds with the left hand, while, with the right, he plunges a dagger into its neck. Mithras was the symbol of the Sun, the great god of the Persians, adored, after the time of Zoroaster, as the mediator between their Orosmodus and Arimanes, their Principles of Good and Evil; but the ancient Persians admitted no image of their gods, no temples, no altars (*a*); and these representations are those of the Romans, who first introduced into Italy this Persian divinity in the time of Pompey,

(*a*) Cicer. de Leg. lib. II. c. 26. Strabo lib. XV. p. 1064.

investing him with the Phrygian cap and trowsers, the distinctive barbarian dress. In the next window, at the same side, is the cippus of Lucius Atimetus, ornamented with bas-reliefs representing on one side a cutler's shop and on the other his forge, an obvious allusion to his trade. The twentieth, twenty-first and twenty-second compartments are allocated to Consuls, and other magistrates; and the large bronze door, to the left, is the great door of the library, giving immediate access to the hall of the writers, and open only for persons of distinction, and on particular occasions. On the monuments at the sides of the door are several crosses. The four next compartments contain inscriptions to emperors and empresses; and the small door to the left is the ordinary entrance to the library. To its left and right are repetitions of the Good Shepherd; to the right is Jonas entering the mouth of the whale. The inscriptions in the last compartment to the right appertain to gods, goddesses and their ministers; and among them that on the pedestal once sacred to Semon Sancus Fidius, found in the island of the Tiber, is memorable in the annals of Christian antiquity (*a*). On one of the last fragments opposite and on many others along the same side of the gallery are the words *in pace*; and several inscriptions have been found, containing prayers to and for the dead, some of which are noticed in our description of the Catacombs of S. Sebastian. In the cemetery of Priscilla, for instance, was discovered the epitaph of Anatolius with a prayer to and for the deceased: "Spiritus tuus bene requiescat in Deo: petas pro sorore tua": May thy

(*a*) See Index, Semon, Sancus Fidius.



spirit rest in God: pray for thy sister: in the cemetery of Calixtus was found the inscription "Exuperi, requiescas in pace": O Exuperius! mayest thou rest in peace (*a*); and we have in these alone a proof of the truth of the observation of the learned French Protestant writer Le Clerc: "Certain Protestant writers, who admit that to the Scriptures should be united the tradition of the first four or five centuries, have denied that prayer was ever made to the Saints up to the fourth age of the Church. They should, however, not have erected such an imaginary system without having first investigated facts, since it is easy to refute their supposition (*b*)".

Nuovo  
braccio.

We now enter the Pio-Clementine museum, and pass into the Nuovo Braccio, commenced, in 1817, by Pius VII., Chiaramonti, who employed as his architects Raphael Stern, and after him Paschal Belli, both Romans. Its entrance is adorned externally with two columns of grey granite, sustaining two busts of black basalt; that to the right of Trajan draped with flowered alabaster, and that to the left, of Augustus similarly draped in African marble. This magnificent hall is about 230 feet long by 26 feet 6 inches broad, and is lighted by twelve large windows from above. Its vaulted roof is sustained by twelve Corinthian columns, eight of which are of cipollino; four of Egyptian granite and two of giallo antico. The door-frame by which we enter is of Sicilian jasper; and the columns that adorn it internally are of oriental granite. Above the door is a bas-relief, in plaster, of Achilles dragging the lifeless body of Hector around the walls of Troy, designed

(*a*) Buonharoti, Vasi Antichi p. 165. (*b*) Vies des peres primitifs, in Prudentius.

*W. Collingwood sculp.*

BRACCIO NUOVO DEL MUSEO VATICANO





and executed, as are all the other reliefs around the hall, by the late Maximilian Laboureux and son, Romans. The pedestals on the pavement, sustaining busts, are thirty two in number, of which twenty-eight are of red and four of grey oriental granite; and the busts belonged, for the most part, to the Ruspoli gallery. 1. Bacchus, a herma with the Dionysiac tiger skin, head modern. 2. Above, on the bracket, a male bust, unknown. 3, An unknown female bust. 4. Above, an unknown male bust; and a basrelief of Bacchus and Ariadne in triumph. 5. Statue of one of the Cariatides, of Greek sculpture, restored by Thorwaldsen. 6. An unknown bust. 7. Above, head of Melpomene, the Muse of tragedy; and a bas-relief of Bacchants with instruments of sacrifice. 8. Statue of Commodus, as a hunter, in pentelic marble, before which, on the floor, is an ancient black and white mosaic, found at Tor-marancio, outside the gate of S. Sebastian. 9. Colossal head of a Dacian captive. 10 Above, bust of Pallas with helmit and aegis. 11 Statue of Silenus, crowned with ivy, bearing in his arms the infant Bacchus, on whom he gazes with intense affection, a much admired group from the Ruspoli gallery. 12. A male bust with the Gabine sash. 13. Above, an ill executed female bust; and a bas-relief representing the triumph of Septimius Severus. 14. A statue of Antinous, as Vertumnus, the god of Spring, in Greek marble, the head, flowers and fruit modern, found at Ostia; opposite which, on the floor, is an ancient mosaic, found at Tor-marancio, representing Ulysses tied to the mast that he may listen with impunity to the song of the Sirens, against which the ears of his crew are stopped. The Siren Parthenope strikes the lyre: the

fragments cast ashore on her island indicate the shipwreck of those who listened ; while Scylla beats with an oar three of the shipwrecked mariners. 15. An unknown male bust. 16. Above an unknown bearded bust. 17. A statue of Æsculapius , in excellent preservation. 18. A bust of Claudius , part of a colossal statue found at Piperno. 19. Above, an unknown female bust ; and a basrelief of the infant Bacchus attended by dancing fauns etc. 20. Statue of Nerva, as a private consular personage , wearing the toga ; and opposite a mosaic , like that of n. 8 , found also at Tor-marancio. 21. An unknown male bust. 22. Do. ; and a relief of the aged and inebriated Silenus , sustained by a faun in the midst of a Bacchic festivity. 23. Modesty , a veiled statue , found in the villa di Malta. 24. A bust , supposed from the separation of the hair in front to represent Pollux. 25. Do. ; and a basrelief of Priestesses , decorating a candelabrum with garlands. 26. An iconic statue of Titus , with a bee-hive at his feet , the emblem of the sweetness of his character. The figure , being *iconic* , appears ungraceful ; but the expression is characteristic and the drapery well executed. The ancient mosaic opposite , found at Tor-marancio , represents a vase from which spring two vines , with four birds pecking grapes. 27. A colossal mask of Medusa , found in the ruins of the temple of Venus and Rome ; and a basrelief like the preceding one. 28. Statue of Silenus , in Parian marble , draped in the Dionysiac tiger-skin, crowned with ivy, holding a wine vase on his shoulder with the left , and a cup in the right hand. 29 , A statue of a faun , on whose left shoulder is seated a child , grappling a bunch of grapes from his right hand. In his left

the faun holds the pedum or pastoral crook : on his breast is knotted the tiger-skin ; and from the supporting trunk hangs the pipe formed of eight reeds. 30. A well executed statue of a laughing faun ; and a basrelief similar to the preceding one. 31. A priestess of Isis , a statue in Greek marble , with a lustral vase and modern aspergillum in her hands , and the lotus on her head ; and over the window a basrelief of the apotheosis of Homer. The basement of the steps is incrustcd with breccia corallina. 32, 33, Seated statues of fauns, which were found in the villa *Quintiliolo* at Tivoli , and had once ornamented a fountain. The wall of the parapet , which looks into the garden of the pinefruit, is incrustcd with broccatello di Spagna. 34 , 35. Hippocamps , mounted by light female figures , of which that with the necklace is supposed to be Thetis , and the other Venus. 36 , A recumbent statue of a Faun , not well executed but presenting all the attributes of that rustic divinity , the tiger-skin , the pine-branch , the pipe and the pastoral crook. 37. Diana , well executed in pentelic marble. 38. A small statue of Ganymede , by one Phaidimus , whose name is inscribed on the trunk. It is most graceful , was found at Ostia , in 1800, and once adorned a fountain. 39. A large vase of black basalt of elegant form and exquisite chiseling. Its handles are made in imitation of Greek ferula , a plant sacred to Bacchanalian festivities : around its cup are entwined eight pine-crowned-thyrsi , separated by four Bacchic and two tragic masks ; and a stem of acanthus encircles with arabesques its summit and forms a sort of frieze immediately over the masks. This superb vase, in which the hardness of the material has been compelled to



yield to the mastery of the sculptor, was found on the Quirinal near the noviciate of the Jesuits, and stands on a pedestal of red oriental granite of modern chiseling, placed in the centre of an ancient mosaic, found at Tor-marancio, and representing vases, birds, with figures of fauns in the angles, bearing each some symbol of Bacchus. 40. A colossal mask of Medusa, also found in the ruins of the temple of Venus and Rome; a basrelief similar to the preceding ones. 41. A small statue of a faun, in an attitude at once easy and graceful, playing the pastoral pipe, found at the Circaean lake; and a mosaic similar to that opposite n. 26. 42. An unknown female bust. 43. Bust of Julia Soemias, mother of Heliogabalus; and a basrelief of Bacchus and a faun, the former supported by two Bacchanals, the original of which is affixed to the wall, near a window, in the cabinet of the masks in the Pio-Clementine museum. 44. Statue of a wounded Amazon, a well executed copy, it is supposed, of the Amazon of Clesilas, commended by Pliny. 45. An unknown bust draped in oriental alabaster, erroneously inscribed Giulia. 46. A bust of Plautilla, the wife of Caracalla; and a basrelief of fauns and Bacchants. 47. A well executed monumental statue of one of the Cariatides; and before it a meandering mosaic found at Tor-marancio. 48. A good bust of Trajan, with the belt and military cloak. 49. A consular bust, with the Sabine sash. 50. A statue of Diana in the act of stealing a glance at Endymion, whose figure is supposed to have formed one of a group, found outside the porta Cavalleggieri, and admired for expression and drapery. 51. An unknown bust. 52. An unknown female bust, supposed to be

that of Plotina, the wife of Trajan; and a basrelief representing the triumph of Marcus Aurelius. 53. A noble statue of Euripides, with a tragic mask in his left hand; the scroll in the right is a restoration. The mosaic represents a Triton with marine monsters, and was found at Tor-marancio. 54. An unknown bust. 55. A good bust of Manlia Scantilla, the wife of Didius Julianus, at whose instigation he purchased the empire from the Praetorians A. D. 192. 56. A good statue of Julia, the daughter of Titus, supposed to be a personification of Clemency. 57. An unknown bust, supposed to represent Lucius Cornelius Cinna, the friend of Marius. 58. Julia Soemias, the profligate mother of Heliogabalus; and a basrelief of a nuptial pomp. 59. A well executed statue of Abundance with a cornucopia, in Greek marble; and an ancient mosaic as before. 60. A bust with marked countenance, said to represent Sylla. 61. A female bust supposed to resemble the younger Faustina, the wife of Marcus Aurelius. 62. A noble statue of Demosthenes, with the hands and the scroll restored: it had been in the villa Aldobrandini in Frascati, and was purchased by Baron Camuccini. 63. A bust of Ælius Caesar, the adopted son of Adrian, much admired particularly for the execution of the hair and beard. 64. An unknown female bust with drapery in alabaster. 65. A draped herma of Mercury, admired for its beautiful simplicity; some marks near the hand seem to indicate that it held a purse. 66. An unknown female bust; and a basrelief of Ulysses slaying the suitors of Penelope. The door, which is similar to the opposite one, communicates with the library. 67. A draped herma of Mercury, of Greek marble, found in Ostia. 68. A

bust of Marcus Aurelius, when young. 69. A beautiful bust of Gordian. 70. A bust of the young Caracalla; and a basrelief of a sacrifice to Diana. 71. A statue of a wounded Amazon, executed in a severe Greek style, with indications of a spur on the left foot. 72. A bust of Ptolomey the son of Juba, king of Mauritania. 73. A female bust, said to resemble Matidia, the niece of Trajan; and a basrelief representing a festive dance. 74. A statue of Clemency with a patera to receive the prayers of mortals, admired for style and drapery; and a mosaic as before. 75. An unknown bust. 76. A bust of Alexander Severus; and a basrelief representig the triumph of Titus after the destruction of Jerusalem. 77. A good statue of Antonia, the wife of the elder Drusus, found at Tusculum. 78. An unknown female bust. 79. A crowned female bust, supposed to represent Sabina, the wife of Adrian. 80. A female statue, supposed to represent Plotina, the wife of Trajan, and not well executed. 81. A bust of Adrian, draped in the Imperial paludament. 82. A bust of Pallas with the aegis. 83. A statue of Diana, as a huntress, with her dog, found in the villa of Adrian. 84. An unknown male bust. 85. Do.; and a basrelief of female dancers. 86. A statue of Fortune, in good stile and good preservation, found at Ostia. She wears a diadem: the veil flowing down on the shoulders is an emblem of her mysterious character; the rudder on a globe, held in her right hand, is the symbol of her influence in the direction of human events; and the horn of plenty, in her left hand, proclaims her mistress of the riches and goods of this world. 87. A male bust of alabaster with an ancient head placed on it in the restoration, erro-



neously inscribed Sallust. 88. A good bust of Lucius, the brother of Mark Antony; and a basrelief of Bacchus supported by a Faun. 89. A statue of a Greek Philosopher, as is inferred from the pallium and band round the head. 90. A bust of Lucilla, the daughter of Marcus Aurelius and wife of Lucius Verus. 91. Bust of Marciana, the sister of Trajan; and a basrelief like the opposite one. 92. Venus issuing from a bath, and drying her hair, a graceful figure in Greek marble. 93. A colossal mask of Medusa, found with nn. 27 and 40 in the ruins of the temple of Venus and Rome; and a basrelief as before. 94. A small statue of Hope, restored as Ceres, in Carrara marble. On the frieze is a basrelief representing the battle of the Centaurs and Lapithae. 95. A small statue of Apollo with the lyre in Greek marble; the right arm and plectrum are restorations. 96. Above a bust said to resemble Julia Mammaea. A. 96. A well executed bust of Mark Antony, found at Torre Sapienza, outside the porta Maggiore. 97. A statue of a wrestler in repose; the palm in the right hand is modern. 98. A bust of Julia Domna. 99. A prize-fighter, pouring oil from a vase in his right hand, to anoint his body, found in the villa of Quintilius Varus at Tivoli, and not well executed. 100. A bust of Marcus Aurelius, when young. A. 100. An unknown bust. 101. A statue of a wrestler, after having uncorked his vase of unguent, which he holds in his left hand, as if to give it to another person. Here we also observe the bust of Pius VII., by Canova. 102. A bust of Augustus Caesar. A. 102. A bust of Commodus. 103. A statue of a wrestler, in Pentelic marble. 104. A veiled bust of an unknown female. 105. A

statue of a prize-fighter, ill-executed in Pentelic marble, 106. A bust of Lepidus, found with the opposite one of Mark Antony, and, like it, extremely well executed. A. 106. An unknown bust of doubtful antiquity. 107. A small statue of Pallas, not well executed; and a basrelief as before. On the floor is a large mosaic representing Fecundity, personified in the centre by Diana of Ephesus, with four plants, on each of which are perched two birds, found in Poggio Mirteto in the Sabina, in 1801. 108. A small statue of Diana, with her dog. 109, A recumbent colossal statue of the Nile on a large basement sculptured to represent waves. Around the statue play sixteen children, emblems of the sixteen cubits to which the Nile rises; and on the basement, which is covered with the productions of the Nile, are seen the battle of the Hippopotamus and Crocodile, the sacred ibis, boats plied by pigmies, said by Pliny to excel in hunting the animals that infest the Nile. This well executed piece of sculpture was found under Leo X. in the ruins of the temple of Isis and Serapis, near the Minerva. 110. A colossal mask of Medusa in plaster, made from a model of n. 27, and placed here for sake of uniformity; and a basrelief like the opposite one. We here observe two beautiful columns of Egyptian granite brought from the portico of S. Sabina on the Aventine; two of Numidian marble, called giallo antico with modern zoccles of breccia corallina, brought from the tomb of Cecilia Metella; and two of Oriental alabaster with zoccles of broccatello di Spagna, found at Acquatraversa, where Lucius Verus had a villa, all crowned with exquisitely wrought modern Corinthian Capitals. 111. A statue of Julia, the daughter of Titus, very

little idealized, found near the Lateran with that of Titus. 112. A well executed semicolossal bust of Juno Regina. 113. An unknown female bust draped in flowered alabaster; and a basrelief of the sacrifice of Iphigenia, as represented by Euripides and sculptured on the famous Medicean vase. 114. The famous Minerva Medica, of Parian marble, combining purity of design, elegance of execution, beauty and dignity. She supports with the left hand her rich peplum, which partially covers her formidable aegis; and grasps with the left the lance, at the lower extremity of which is the serpent, the emblem of medical skill. Ficoroni, with his characteristic inaccuracy, says that this beautiful statue was found in what is erroneously called the temple of Minerva Medica; but Pietro Sante Bartoli, who saw it excavated, says that it was found in the garden of the Minerva together with the obelisk now before the church (a). 115. A well executed bust of an unknown person of rank, as is attested by the cincture across the tunic, and the laticlave. 116. A bust of Julia, the daughter of Titus; and a basrelief of dancing Bacchants. 117. A statue of Claudius, draped in a toga, the folds of which are well executed. 118. Bust of a Dacian slave in Carrara marble. 119. An unknown draped bust; and a basrelief of the triumph of Trajan. 120. A statue of a faun in repose, a good ancient copy of the famous faun of Praxiteles. 121. A bust of Commodus, found at Ostia. 122. An unknown bust, supposed to resemble Aurelian. 123. A good statue of Lucius Verus, in the heroic style, with a modern Victory on a globe in the left hand. 124. A bust of the elder Philip,

(a) Memorie n. 112.



draped in the toga and Gabine sash, in Carrara marble. 125. A bust of Apollo. 126. A statue of a Discobolus. 127. A colossal head of a Dacian slave, found in the forum of Trajan. 128. A bust in the Egyptian style, with cavities for eyes of a different material; and a basrelief of a sacrifice. 129. A statue of Domitian in military costume: his vanity to be distinguished for prowess in arms is recorded by his pretended Germanic triumph. 130. An unknown male bust, with the hair and beard well executed. 131. An unknown bust, bearing some resemblance to Drusus; and a basrelief of Briseis reconducted to Achilles by Antigonus and Nestor. 132. A statue of Mercury, admirable for proportion, design, execution and drapery. He is in the act of waiting to receive the commands of his father Jove. The head was found near the colosseum, and is supposed to have originally belonged to the trunk, which previously existed in the Quirinal garden. 133. A bust of Julia Domna Pia, second wife of Septimius Severus. 134. A bust of Vespasian. 135. A herma, with a head affixed in the restoration. On its base is a Greek hexameter inscription, explained successively by Winckelmann, E. Q. Visconti and Nibby, and recording that the herma bore the likeness of Zeno, an Aphrodisian sculptor, son of Attinus, also of Aphrodisia, a city of the island of Cyprus, who lived in the second century under Antoninus Pius. It is well executed in Pentelic marble. 136. A draped bust of a person unknown.

The Chiaramonti  
museum.

MUSEO CHIARAMONTI. The Chiaramonti museum consists of half the corridor of Bramante; and is separated from the long atrium by an iron gate, which is adorned with two handsome columns of

bigio lumachellato; raised on zoccles of porta santa, and sustaining an architrave of white marble. It extends from this gate to the steps at the other extremity, leading up to the room of the famous Belvedere torso, with which commences the Pio-Clementine museum, and derives its name from its Founder Pius VII. *Chiaramonti*. Its walls are divided into compartments, in which the objects are all numbered, an arrangement due to Canova, who had also the lunettes adorned with frescos illustrative of the principal actions of Pius VII. conducive to the advancement of the Arts. We shall avail ourselves of the classification of Canova, by describing the objects as numbered in each compartment successively.

*First compartment.* 1. A basrelief representing Pythian games. In the centre is a small herma of Bacchus: the choral characters are represented under the attributes of various divinities; and on a small column is a vase filled with apples, which one of the genii is in the act of appropriating as the Pythian prize. 2. A basrelief of Apollo seated, found near the Colosseum. 3. A fragment of a basrelief with two persons seated with masks. 4. A fragment of a basrelief with two small figures, seeming to form part of a triumphal pomp. 5. A broken basrelief of excellent execution, with an acephalous female figure well draped, and the nude leg of a male figure. 6. A recumbent statue of Autumn, recognised by the bunches of grapes, the little genius of the vintage, aries and the hare. It was found at Ostia in 1805, and is placed on a sepulchral monument, on which are sculptured a husband and wife and their son wearing the bulla, a talisman against fascination. 7. Above to the left, a

basrelief of the vintage. 8. A basrelief of the games of the circus executed by genii. 9. A fragment of a small basrelief of a man and dog. 10. A fragment of a basrelief with two figures supposed to be Venus and Mars. 11. Another fragment of a basrelief, with a quadriga preceded by a figure armed with a spear, perhaps Castor. 12. A basrelief of a *Retiarius Mir-millo* and two gladiators. 13. A recumbent figure of Winter, recognised by the pine, the turtle, and the swans, found at Ostia in 1805, and placed on a sarcophagus of travertin. II. *compartment*, 14. Euterpe, the Muse of music and inventress of the flute. 15. A monumental statue found by Canova in 1818, when excavating the sepulchre of the Servilii on the Appian way, and placed on a votive altar with a Greek inscription of the priests of Bacchus to the Dii Superi. 16. A statue of Erato, the Muse of Lyric poetry. 17. A faun. 18. A statue of Apollo. 19. A statue of Paris, with curled hair and Phrygian cap, placed on an altar sacred to Isis and Serapis. III. *compartment*, 20. Two Telamons of Silenus. 21. A Centaur mounted by an Amorino. 22. An elegantly carved foot of a table. 23. A boar hunt. 24. The cover of a sarcophagus, on which are sculptured Tritons, Nereids and Diana Luna, symbolical of the voyage of the soul to the isles of the Blessed. 25. Unknown head. 26. Head of Septimius Severus. 27. An unknown male head. 28. Niobe. 29. A female faun. 30. Antoninus Pius. 31. Unknown, but said to resemble Geta. 32. An unknown bust. 33. A female bust with a head-dress of the time of the Flavii. 34. An altar in form of the trunk of a tree, with the tiger sacred to Bacchus beneath, novel in construction and elegant in execution. 35. An unknown male bust.



36. Bust of a supposed Dacian. 37, 38. Sculptured ornaments. 39. A basrelief of an aedica in violet marble, with Venus having a dolphin at one side, and a Priapus and candelabrum at the other: the aedica is adorned with an acanthus; and the fragment is good in design and execution. 40. A pilaster sculptured with arabesques. *To the left*, 41. 42, 43. fragments; in the centre of 42 is sculptured the head of Alexander the Great. 44. A bear hunt. 45. The cover of a sarcophagus, on which are sculptured marine monsters, genii and the trident, allegorical of the voyage of souls to the happy isles. 46. Bacchus recumbent on two centaurs. 47. A biform herma of Bacchus. 48. An unknown head. 49. Head of Marcus Agrippa. 50. A female head, called Niobe. 51. Unknown, but said to resemble Germanicus. 52. A faun. 53. An infant Hercules, crowned with poplar. 54. Unknown. 55. A small Priapus. 56. An unknown female bust, bearing some resemblance to Julia Mamaea. 57. An unknown head, very like Gallienus. 58. A bust not unlike Alexander Severus. 59. A small torso of Silenus. 60. A male bust. Beneath are cippi, and two Chimerae. IV. *compartment*. 61. A statue of Urania, the Muse of Astronomy. The globe in the left hand is a restoration, as are also the pipes in the right, inappropriately supplied instead of a solar ray. 62. A statue of Somnus with a reversed torch. 63. A statue of Minerva, with the aegis, spear and rincum or short vest. 64. A bust of Trajan, draped in flowered alabaster, with the head of black basalt. 65. A bust of Augustus, draped in grey African, with the head of black basalt. V. *compartment*. 66. A dancing faun, playing the syrinx. 67. Two fi-

gures, one wearing the toga. 68. A Baccante dancing before a Priapus. 69. A cover of a sarcophagus with the passage of the soul to the next world expressed by a car drawn by goats ; its enjoyment of bliss allegorized by a feast ; and the commencement and close of life typified by the sun and moon. 70. A priest of Bacchus. 71. A subdued Province. 72. A Bacchic decoration, consisting of Genii hunting under arches supported by Hermae and candelabra , and adorned alternately with a vase and head of an ox. In the centre of them hang masks and the mystic cista or basket. 73. A Phrygian soldier. 74. A small statue of Pluto , with the modius on his head as Jupiter Serapis and cerberus chained at his side , found in the villa Massimi. 75. Head of a Comedian. 76. An unknown female head , with the hair arranged as in the time of Trajan. 77. An unknown female head of the second century of our era. 78. A head of Apollo , crowned with laurel as the god of poetry. 79. A head of a soldier engaged in combat. 80. Head of a child. 81. A small statue of Ceres. 82. A small statue of Mercury , enjoining silence. 83. A small statue of Hygeia with the serpent and cup. 84. A small statue of a faun , playing the pipe. 85. Somnus , as a winged child , stretched on a fleece , leaning on a small lion , the emblem of his insuperable power , of which the poppies in his left hand and the lizard at his feet are also symbols. A. 85. Æsculapius. 86. A small graceful statue of Hygeia. 87. A young Hercules. 88. A Bacchic frieze. 89. The wolf nursing the twins , a fragment in violet marble. 90. A fragment with an altar , a vase of grapes , a thyrsus from which hang the castanets , and a leopard skin , all elegantly sculptured. 91.

A fragment with the figure of a hunter. 92. A fragment with Bacchic Genii. 93. A fight of tigers and stags in relief. 94. A fragment with Mercury conducting souls to Orcus. 95. The cover of a small urn with a group of Cupid and Psyche. 96. The cover of a sarcophagus, on which are recumbent figures of Summer and Autumn with their respective Genii and symbols. 97. Fragment of a sepulchral urn, with a Genius playing the flute, another the pipe, and a third with the lyre at his feet, supporting the figure of the deceased, represented in eternal sleep, with the arm over the head, and a mortuary crown in the right hand. 98. Fragment of an urn with children engaged in various hunts. 99. Genii with various symbols. 100. A relief of Genii carrying the club of Hercules, whose subjection to Bacchus is indicated by the mystic cista of the god of wine. 101. An equestrian figure. 102. The Genius of Hercules with the club and lion's skin. 103. An unknown head. 104. Do. 105. A child seeming to speak. 106. A basrelief of two masked faces. 107. Julius Caesar. 108. Unknown. 109. Do. 110. A statue of a child with a dove in the left hand. 111. A Hercules. 112. A small statue of the Venus of Gnidos. 113. A small Æsculapius, with a prayer in Greek offered by one Gelasius for the health of his children. 114. A young man wearing the toga, with a scroll in the left hand. 115. A Baccante with a thyrsus. 116. The conjugal board, with Cupid directing his aim towards husband and wife. 117. A lion hunt. 118. The Genius of fishing. 119. A faun with the deer's skin and pastoral crook. VI. *compartment*. 120. Statue of a Vestal ( The vase of perfumes is a restoration ), placed on an ancient altar found outside



the gate of S. Sebastian, with a Greek inscription of Caius Valerius Serenus, priest of Serapis, and Curator of the Alexandrian fleet, which conveyed corn to Rome, erected for the safety of Septimius Severus Caracalla and family. 121. Clio, the Muse of history. 122. Diana as a huntress. 123. A torso of Diana, placed on an altar sacred to Diana Lucifera. 124. An imperial personage, not unlike Drusus, the brother of Tiberius, on a large cippus. 125. Torso, of Diana on an altar with a Mithriac inscription. VII. *compartment*. 126. A Nereid on a Triton, sounding a sea shell. 127. A basrelief of a rural scene. 128. Æsculapius and Hygeia; the altar in the middle is a restoration. 129. Castor and Pollux at table with the daughters of Leucippus. 130. A basrelief of two figures, supposed to be Jupiter Serapis with a votary. 131. The cover of a sarcophagus on which is sculptured Bacchus reposing on a couch, while a faun blows the fire. 132. A female head with a turreted diadem, representing perhaps a city or province. 133. A veiled female head. 134. An unknown head. 135. Julius Caesar, veiled as P. M. or as offering sacrifice. 136. A head not unlike the younger Philip. 137. A head not unlike the elder Faustina, the wife of Antoninus Pius. 138. Head of an unknown female. 139. Head of a Pancratiast, crowned as victor. 140. Herma of a philosopher, much admired. 141. A bust not unlike Hostilian the son of Trajan Decius. 142. A mutilated Hercules. 143. A bust said to resemble Gallienus. 144. A herma of Plato, much admired. 145. A bust said to be of Castor. 146. A fragment in high-relief. 147. Fragment of two oxen and a ploughman. 148. An allegory of filial love, represented by storks fed in their nest by the parent birds. 149.

A small basrelief with two figures. 150. A basrelief of three female figures nobly draped, one with a dagger in her hand, another with an ax, and the three supposed to represent Agave the mother of Pentheus, king of Thebes, and his two sisters Ino and Autonoe, ready to destroy him for his opposition to the orgies of Bacchus. 151. Basrelief of Hercules intoxicated, and crowned with poppy, with a faun having a drum. 152. A fragment, perhaps of a triumphal arch. 153. Fragment of the cover of a sarcophagus, with a Genius and Psyche. 154. Fragment of a basrelief with an athlete, the Judge of the fights, and a Genius with an inverted torch. 155. Fragment of a sarcophagus with a genius, a tyger, and the Genius of death. 156. A captive king. 157. Head of Flavia Domitilla, wife of Vespasian and mother of Titus. 158. Head of Mercury or Perseus. 159. Domitia, wife of Domitian. 160. Unknown. 161. Head not unlike Lucilla, the wife of Lucius Verus. 162. Torso of Hercules with club and lion's skin. 163. Do. 164. Fragment of a female faun. 165. Bust perhaps of Venus issuing from the bath. A. 165. young Nero. 166. A head, perhaps of an Athlete. 167. A mutilated Mercury. 168. Torso of a faun. 169. Fragment of a pilaster. 170. A Triton mounted by an amorino. 171. Fragment of a vase with a female figure armed with a spear. 172. Fragment with a sea-monster. 173. Fragment of a basrelief of Silenus falling from his ass. 174. A fragment. VIII. *compartment*. 175. A well executed ancient torso restored as Bacchus. 176. A beautiful mutilated female statue, conjectured by some to be Ariadne pursuing Theseus, by others Diana lighted from her chariot to see Endymion, and by others Niobe, admirably draped. 177. Polyhymnia,

the Muse of memory. 178. A half-figure of Bacchus, placed on the lower limbs of Apollo, as is indicated by the quiver, a mistake of the restorer. 179. A sarcophagus on which is sculptured the fable of Admetus and Alceste, illustrative of the conjugal fidelity of the ancient occupants of the tomb. The hunter with the hunting pole and dog represents Admetus, who was at the hunt of the Calydonian boar: the Delphic Apollo and tripod record the response of the Oracle that Admetus should never die, if another person laid down his life for him; Alceste, who cheerfully undertook to make the sacrifice, is seen extending her dying hand to her husband, while her children weep at her bedside; and the fable terminates with the palace of Pluto, in which the heroine is seen covered with the funeral veil, turning towards Admetus, who is introduced by Hercules to Pluto and Proserpine, from whom he receives back his heroic spouse, while the Muses assist to eternize the story of their conjugal love. 180. A large sarcophagus, the reliefs on which, although ill sculptured, are interesting. Between two heads of lions is a vat full of grapes which are being pressed: on one side is a mystic cista, on the other a tyger devouring grapes, above are Ariadne and Bacchus, the latter with the *rython* to drink from; and at their sides are the recumbent figures of the deceased. On the left extremity is an aedicula with a bearded Bacchus, to whom a ram is being sacrificed; and the remainder consists of Bacchic symbols and ornaments. 181. Diana Triformis, as Luna in heaven, Diana on earth, and Proserpine in hell. 182. A square altar with Bacchanalian dances sacred to Venus. IX. *compartment*. 183. Mercury with the in-



fant Bacchus. 184. A sarcophagus with several Genii. 185. An equestrian figure. 186. A well executed bas-relief of a hero on horseback, perhaps Perseus, with a sort of petasus on his head, and an altar at his feet, before which stands a draped female divinity, perhaps Minerva, sending him to combat the Gorgons. 187. Hercules fighting the Amazons. 188. An unknown crowned bust. 189. A very natural bust of a sleeping child. 190. Head of Juno. 191. A naked child with two torches, representing perhaps Lucifer and Hesperus. 192. Diana. 193. Head of a child. 194. A very natural bust of a laughing child. 195. A good torso. A. 195. Bust of Matidia, the niece of Trajan. 196. Torso of a faun. 197. Colossal bust of Pallas, found at Tor-Paterno. 198. A large well chiseled cippus with reliefs relating to the origin of Rome. To the right are a patera and nest of birds, emblems of filial love; and to the left is a praefriculum with two birds pecking at a locust. Beneath to the left is Jupiter suckled by the goat Amatheia, in front Venus on a sea-monster, and to the right the wolf suckling the twins. 199. A pretty torso of Bacchus. 200. Bust with head-dress of the time of Trajan. A. 200. Torso. 201. A reaper. 202. The Genius of summer. 203. Eunapia, or a crested helmit, a coat of mail and a shield. 204. A fragment with an aedicula to an Etruscan divinity, before which is part of the figure of an Augur with his wand. 205. Infantine sports. 206. A capital with part of a figure. 207. Fragment of a lion and other animal. 208. A standard bearer. 209. A child diverting itself with a hare, and caressed by a dog. 210. A Nereid on a sea-monster. 211. A Circensian biga, with an unharnessed horse. 212. Modesty. 213. A Bacchic

feast. 214. Do. 215. The Genius of Autumn, with a basket of grapes and a hare. 216. Venus seated on a sea-monster. 217. Front of a sarcophagus with Genii supporting a quoit. 218. Venus on a centaur. 219. Bust of Isis. 220. Bust of Juno. 221. Bust of the younger Antonia, wife of the elder Drusus. 222. A beautiful bust of Jove. 223. Julia Mamaea, mother of Alexander Severus. 224. A head, resembling Plotina, the wife of Trajan. 225. Half figure of Hercules. 226. A bust, with a supposed head of Pythagoras. 227. Bust said to be of Castor or Pollux. 228. Terminal fragment. 229. A two faced Silenus. 230. An elegantly sculptured cippus, supported by four sphynxes at the four corners, to which correspond above four ram's heads, hung with elegantly sculptured garlands. In the centre is the deceased Luccia Telesina with a child in each arm, mourned by two friends, one with a cup, the other with the Gorgon, an amulet used to appease the Manes. Above is a tripod between two griffins; beneath a rural scene; and on the sides the butterfly, the emblem of the soul, pecked by two birds; a nest the young of which are fed by the parent birds, an emblem of parental love; and Genii mounted on dolphins, the latter allegorical of conjugal love, for, according to Pliny, *vera agunt connubia*. 231. A terminal Cupid. 232. A bust, said to be of Scipio Africanus. 233. Julia Mamaea. 234. A Satyr conducting a tyger. 235. Two oxen yoked. 236. A genius with a torch. 237. A subdued City or Province. 238. A Genius with a cornucopia in a chariot drawn by stags or goats. 239. A biga drawn by boars, guided by a Genius with a palm in his right hand. X. *compartment*. 240.

A youthful figure, to which has been affixed, by way of restoratione, a head, in plaster, of Britannicus, the unfortunate son of Claudius by Messalina. 241. Lysias, the celebrated Greek Orator. 242. Apollo. 243. A faun. 244. A mask of Ocean. 245. Polyhymnia, the Muse of fable and pantomime. X. *compartment*. 246. A fragment with Euterpe and Erato in relief. 247. Another fragment with Melpomene and Polyhymnia. 248. A small basrelief with several Muses, one playing the cithera to a man leaning against a column; and at the other extremity, a poet with a scroll, supposed to be Homer. 249. A fragment with Euterpe and Polyhymnia. 250. A fragment of a votive offering to Apollo, who pours libations, as he leans against a tripod. 251. Front of an urn with Genii. 252. A beautiful little torso of Bacchus. 253. A head said to resemble Vespasian. 254. Niobe. 255. Jupiter Serapis. 256. Sappho. 257. A Barbarian head. 258. A mutilated Bacchus. 259. An unknown bust. 260. A torso, perhaps of Mercury. 261. A bust with a head-dress of the time of Trajan. 262. A very graceful smiling child, with grapes, found at Veii with the statue of Tiberius n. 400. 263. A bust said to resemble Zenobia, queen of Palmyra. 264. A good torso of a child. 265. Unknown bust, with modern breast. 266. A fragment in relief, of Venus on a Triton, attended by two Amorini. 267. A good fragment. 268. A fragment with hippocamps. 269. A fragment with a rustic, his dog and two oxen. 270, 271, 272. Fragments. Two Genii with a small monumental column. 273, 274. Two sepulchral covers. 275. A fragment. 276. Head of an unknown female. 277. A head said to resemble Saloninus the son of Gallienus. 278. A bust of Sylvanus. 279. Sleep.



280. A military bust. 281. An unknown head. 282. Bust, perhaps of Julia Moesa, grand-mother of Heliogabalus. 283. A herma. 284. A child with a bird in one hand. 285. A statue approximating to the Etruscan, with a young faun and a quiver found outside the porta Portese. A. 285. A torso of Silenus. 286. A statue supposed to be of a comedian. 287. A boy overcome by sleep, while fishing. A. 287. A *Platonic* herma, so called from its beard. 288. The front of a sarcophagus. 289. A fragment. 290. Do. 291. A basrelief of a recumbent female giving a child to drink, with a dog, the emblem of fidelity. A. 292. The front of an urn with Genii pressing grapes, and a disk with a bust of Bacchus. 293. The Marine Venus. XII. *compartment*. 293. A male torso. 294. A semicolossal statue of Hercules. 295. A torso. 296. A victorious athlete. 297. An athlete in repose. 298. Bacchus. XIII. *compartment*. 299. Scenic masks. 300. A half shield with fighting Amazons, well executed. 301. Part of a sarcophagus with an Amazon fighting against the Greeks. 302. A conquered Amazon defended by another. 303. Scenic masks. 304. A dove. 305. A bull. 306. A circular urn. 307. Part of a vase with Bacchic masks. 308. A child on a dolphin. 309. A tyger. 310. A hare eating grapes. 311. A leopard guarding his prey. 312. A gladiator fallen under a transfixing lion. 313. A wolf. 314. Fragment of a Bacchic Genius holding by the mane a lion which has seized the head of a goat. 315. A tyger. 316. A man and horse. 317. A rude frieze. 318. Part of a Mithriac relief. 319. Part of an urn with two Genii bearing a festoon with a Bacchic head, and a bird pecking grapes in a fallen basket, a symbol of death. 320. A Genius with a palm-

branch in a biga. 321. Part of a solar quadrant. 322. Asiatic females on dromedaries in a Baccic pomp. 323. Mercury preceded by a female figure, advancing towards a chariot, supposed to be a fragment of the rape of Proserpine. 324. Genii racing in the circus. 325. Do. 326. A frieze with children, masks and festoons. 327. A child with a biga. 328. A figure in a car, with a scroll in his hands. 329. Actaeon seeing Diana in the bath. 330. Silenus in a car drawn by two asses. 331. Unknown female bust. 332. A female head of the time of Trajan. 333. Head of a child. 334. An oval medallion with a head in profile. 335. Bust of an infant Bacchus. 336. A Bust not unlike Geta. 337. An unknown head. 338. A child. A. 338. A laughing faun. 339. A faun with castanets and crook. 340. A sleeping shepherd. 341. Diana Luna. 342. A duck catching a fish. 343. Paris presenting the apple to Venus. A. 343. Head of Marcus Junius Brutus, who slew Caesar. 344. A child with apples in his hands. 345. A flower with the head of Medusa. 346. A shepherd with a lamb on his shoulders. 347. A small figure. 348. A fragment. 349, 350, 351. Fragments of Muses. XIV. *compartment*. 352. Venus issuing from the bath, like the Venus of Gnidos. 353. A nymph, restored as Venus, admired for elegance of form and grace of attitude. 354. A copy of the Venus of Gnidos, differing a little from the original. 355, 356. Two female statues of the Rutilian family, to which belonged the famous Publius Rufus Rutilius, consul in 649, who was banished by Sylla and wrote a history of Rome in Greek at Smyrna. 357. A captive king in violet marble, sculptured in the time of Trajan, and found in the villa Massimi. XV. *compartment*. 358, 359.

Two fragments of basreliefs, one a half female figure, the other two warriors. 360. Fragment of a basrelief with three female figures holding by the hand, part perhaps of a festive dance. 361. A fragment with two figures, supposed to be Jupiter and Juno. 362. Head of Niobe. 363. A head, said to resemble Crispina, the wife of Agrippa and Julia. 364. A head commonly called a Ptolomey. 365. Head of Caius Caesar, son of Julia and Agrippa. 366. Head of the younger Faustina. 367. Head of Hercules. 368. An unknown head. 369. A bust not unlike Agrippina, the wife of Germanicus. 370. A good torso, part of a group. 371. Unknown. 372. Two children armed with the cestus, about to engage in combat. A. 372. Bust of Sappho. B. 372. A fragment, the only one in Italy, of the Panathenaic Pomp of the Parthenon, by Phidias, obtained by Morosini when master of Athens in 1687, presented to the Doge Marcantonio Giustiniani, and acquired for this museum by Baron Camuccini. 373. A torso. 374. Unknown. 375, 376. Two griffins, fabulous animals to which the ancients gave the head of an eagle, and the body of a lion, sacred to the Sun among the Egyptians, and to Apollo, the same as the Sun, among the Greeks. 377. Fragment of a frieze. 378. A stag striving to catch in its mouth a serpent issuing from a tree. 379, 380, 381, 382. Fragments of monumental figures. 383. Head of Annia Faustina, the wife of Heliogabalus. 384. Matidia, the niece of Trajan. 385. Lucilla, wife of Lucius Verus. 386. A head not unlike the younger Faustina. 387, 388. A. 388. Unknown. 389. Amorino. 390. Torso. 391. Apollo. 392. Adrian. A. 392. Jupiter. 393. Torso. A. 393.



A female bust. 394. Galerius Antoninus, son of Antoninus and Faustina. 395, 396, 397, 398. Fragments. XVI. *compartment*. 399. A colossal head of Tiberius found in the excavations of Roman Veii in 1811. 400. A seated semicolossal statue of Tiberius in heroic costume, wearing a civic crown of oak, grasping the sceptre with one hand, and holding his parazonium or short sword in the other, which rests on his left thigh, a well executed and well preserved statue, found in the excavations of Roman Veii in 1811. 401. A colossal head of Augustus found also at Roman Veii. 402. A Muse. 403. Pallas. XVII. *compartment*. 404. Marsyas. 405. A biga and Genius. 406. Part of a sarcophagus with bigae drawn by various animals. 407. A fragment with three figures. 408. A chariot with a male and female and a dog. 409. Head of a laughing faun. 410. Ariadne. 411. Apollo. 412. One of the Cariatides. 413. Unknown. 414. A faun. 415. Venus. 416. Unknown. 417. Iconic head of young Augustus, found at Ostia, in the beginning of the present century, by the British Consul, Fagan, and much and deservedly admired for truth, execution and perfect preservation. 418. Unknown. 419. Flora. 420. Unknown. 421. Bust of Demosthenes. 422. Head of Cicero. 423. A fragment. 424. A Genius leading a goat. 425. A fragment. 426. Part of a sarcophagus. 427. A large arabesque with an elegant head of Jove. 428. A frieze. 429. Part of a cieling. 430. Arabesques with a mask. 431, 432, 433. Unknown. 434. Bust of Sylvanus. 435. Bust said to resemble Marcus Brutus. 436. Unknown. 437. Septimius Severus. 438. Hercules. 439. Fragment. 440. A bust, said to resemble Saloninus, son of Gallienus. 441. Alcibiades. 442. Clodius Albinus.

competitor of Septimius Severus. 443. A fragment. 444. A mutilated statue of Æsculapius. 445. Diana Luna, a fragment. 446. Genii. 447. Three figures. 448. Acroteron of a temple, on which is sculptured Minerva. XVIII. *compartment*. 449. A well draped unknown female statue. 450. Mercury. 451. A nymph. 452. Unknown. 453. A hero restored as an emperor with globe and Victory. 454. Æsculapius. XIX. *compartment*. 455. Fragment of a sarcophagus with the wounded Adonis, Venus and Cupid. 456. Front of an urn with races by Genii, an emblem of the shortness of life. 457. A fragment, with the death of some of the daughters of Niobe. 458. A cow feeding. 459. An eagle with a serpent in its talons. 460. Torso of flowered alabaster with a girdle of giallo di Siena. 461. A stork. 462. An Egyptian quadruped. 463. A hog. 464. A Mithriac sacrifice. 465. An affrighted swan, restored. 466. A phoenix on the pile, to rise renovated from her ashes. 467. A dog eating a bone. 468. Young Bacchus intoxicated and supported by Genii. 469. A fragment representing people issuing from a city, accompanying a nobly caparisoned horse without a rider. 470. Fragment of a sarcophagus with Circensian games. 471. Front of a sarcophagus with Genii playing, dancing and sacrificing; Bacchus crowned with pine leaves; the effigy of the deceased; and what appears to be the administration of an oath. 472. A female head. 473. Antonia, wife of Drusus, the brother of Tiberius. 474. The younger Faustina. 475. Unknown. 476. Julia Mamaea. 477. A crowned head, not unlike Domitia. 478. A head said to be that of Messalina. 479, 480, 481, 482. Antefixes. 483. A very graceful sleeping Amorino. 484, 485. Satyrs support-

ing wine-bags. 486, 487. Two torsi. 488, 489, 490, 491, 492. Fragments of ornaments. XX. *compartment*. 493. Cupid as Hercules, acephalous. 494. A seated half-draped statue of Tiberius of nearly colossal proportions, found in ancient Pipernum at the close of the last century, purchased for this gallery at the cost of 12,000 scudi, and most admirable for preservation as well as execution. 495. Another but an inferior repetition of the famous *Cupid of Praxiteles*. Five of these are known; the two in this gallery, one in the capitol, one in Paris, and one in London. 496. Minerva, with the owl, her symbol, in her hand, and a sprig of olive on her helmet, thence called *Minerva Pacifica*. 497. Fragment of a large sarcophagus, on which is an ancient corn-mill, ill executed in relief, found, in 1826, outside the porta S. Giovanni: it is curious to find the blinkers so like those in modern use. A. 497. A small sarcophagus with puerile sports. Five girls and eight boys, divided into two groups, are playing at *nuts*, now *castelletto*; and two are engaged in strife. This sarcophagus was found on the Appian way in the Vigna Amendola; and from the arrangement of the hair of the female figures it appears to belong to the time of the Antonines. 497 and A. 497 stand on a handsome altar sacred to Juno Capitolina. 498. Clotho, with a modern head. XXI. *compartment*. 499. Fragment of two acephalous figures before a terminal Sylvanus. 500. Fragment of two half-figures in alto-relievo: the beard of the man seems of the second century of our era. 501. Fragment with Ariadne and Bacchus in a chariot, with some figures relating to that deity as conqueror of India. 502. An unknown head, ascribed to Alexander. 503. Un-



known. 504. Head of one of the Niobes. 505. Antoninus Pius with a civic crown. 506. A young athlete. 507. Unknown. 508. Unknown. 509. A beautiful head of Ariadne. 510. Unknown. A. 510. A beautiful head of Cato. 511. Juno Regina, found at the Lateran in the time of Leo XII. A. 511. A beautiful head of Marius. 512. A head of Venus of rare beauty and preservation. 513. Unknown. 514. Cupid and Psyche, a fragment. 515. Fragment of a Bacchic lectisternium, with Pan, the Genius of Autumn, a hare, a grasshopper and a locust. Beneath are candelabra with a mask of a Satyr and castanets, all of exquisite chiseling. 516. A medallion with a half figure of a dancing Bacchante. 517. A fragment with a Nymph on a sea-monster guided by Tritons. 518. An ill executed architectural fragment with three shrines for divinities. 519. Fragment with a Nereid on a Triton. 520. Fragment of an urn with the effigy of the deceased, a Genius with a peacock sacred to Juno, and a peace-offering of apples. 521. The Genius of Autumn. 522. Cupid and Psyche. 523. A twofaced herma of Jupiter Ammon and Bacchus. 524. Sylvanus. 525. Plautilla, wife of Caracalla. 526. A faun. 527. Unknown. 528. A Bacchic head. 529. A Bacchic herma. 530. Livia Augusta. 531. Annius Verus, son of Marcus Aurelius and Faustina: he died at the age of seven. A. 531. Phocion, the famous Athenian General in the time of Alexander. 532. Diana. 533. A recumbent female figure with a cup in one hand, a mortuary crown in the other, and a lamb at her feet. 534. Juno. 535. Philoctetes, the friend of Hercules, bitten on the foot by a serpent sent by Juno, the enemy of the demigod. A. 535. Claudius, a true likeness

with a modern breast. 536. A beautiful half-figure of an athlete in repose. 537. A fragment with a hunter on horse back. 538. Fragment, with a bull. 539. 540. Fragments, with subjects like n. 69. 541. Animals feeding on foliage. 542. An illexecuted equestrian figure. XXII. *compartment*. 543. A superbly sculptured cuirass, with an unknown head. 544. Old Silenus, found near l' Ariccia in 1791 and admirably executed. 545. Head of Drusus, brother of Tiberius, with a cuirass. 546. Sabina, the wife of Adrian, as Venus, draped in a transparent tunic. 547. An imposing bust of Isis in Pentelic marble. 548. Diana Lucifera. XXIII. *compartment*. 549. Fragment of a basrelief, with a female figure pouring a libation on an altar, and the foot of another figure: from the serpent on the altar it would appear to be a libation to Æsculapius. 550. A large square ornament; in the centre is sculptured a shield with a lance; and above is a hunt with hermae and genii, relating probably to the Castrensian games. 551. Fragment with the figure of a philosopher enveloped in a pallium. 552. Unknown. 553. Do. 554. Antoninus Pius. 555. A beautiful head of Pompey. 556. An excellent head of Lucius Verus. 557. One of the Niobes. 558. Pallas. 559. Annius Verus. 560. Trajan. 561. Domitius Ænobarbus, the father of Nero. 562. Unknown. 563. A bust said to resemble Aristotle. 564. Celtic Gaul under the form of a seated female, draped in a tunic and bearing a lance. 565. Hercules in repose. 566. A fragment with a frieze sculptured with instruments of sacrifice: on one side is a group of females-offering first fruits, one of whom, with extended arms, seems in the act of prayer. 567. A rude relief of Time, according to the Orphic system, with the head of a

lion, the symbol of strength; wings to express his rapidity; and the serpent, his continuity. 568. The Persian god Mithras with all his attributes, supposed to be a cosmological allegory, Mithras being the Sun; the bull, the Moon; the blood flowing, its attraction; the serpent divided by Bacchus, the watery element; the dog, Summer; the scorpion, Autumn; the hawk, a bird sacred to the Sun; two Genii, one with erect, the other with reversed torch, representing its rising and setting; and the sacrificing Genius wearing the Phrygian Cap, common also to Persia, recording the origin of the Mithriac worship, introduced into Rome by the pirates taken by Pompey, and established there in the time of Trajan (a). 569. A Mithriac fragment. 570. Unknown. 571. Head of Juno. 572. Unknown. 573. Do. 574. An expressive head of Trajan. 575. A female head very like Antonia. 576. Julia, daughter of Titus. 577. A male torso. 578. Silenus. 579. Torso of Mercury. 580. A Praefica. 581. A torso of Hercules. 582. An ancient copy of the faun of Praxiteles. 583. A mutilated Silenus. 584, 585, 586. Fragments. XXIV. *compartment*. 587. The elder Faustina as Ceres. The cippus beneath bears the name of Carpus Pallantianus, prefect of the public stores; on one side he is represented on his voyage to Egypt for grain, indicated by the obelisk; on the other Ceres is searching for Proserpine. 588. The Venus of Gnidos, found at Gabii. 589. A very elegant statue of Mercury in Pentelic marble, found near the Monte di Pietà. 590. A male torso. 591. Claudius, restored with the globe and sceptre. 592. A good torso of Apollo, as is indicated by the twelve signs of the Zodiac. XXV. *compartment*. 593. A

(a) See vol. II p.



fragment with three female figures in relief, walking in some religious ceremony. 594. A votive basrelief of a family consisting of father, mother, four children, and the Indian Bacchus and Venus. 595. A Bacchic Pomp, in which the divinity seems to receive the homage of the subdued Indians. Near him is Pan: Centaurs, armed with thyrsi and bow, follow soldiery; and the Pomp closes with Bacchus and Ariadne in a chariot, followed by Victory. 596. A well executed but mutilated bas relief with Bacchus and Ariadne seated at table, attended by Cupid, with a Satyr lighting the fire, and another ready to serve. 597. Bust of a child. 598. Carneades of Cyrene in Africa, sent by the Athenians, with Diogenes the Stoic and Critolaus the Peripatetic, as ambassador to Rome, B. C. 155. He was the first who taught universal doubt. 599. Paris. 600. Augustus. 601. Manlia Scantilla, wife of Didius Julianus. 602. Unknown. 603. Bust of a laughing child. A. 603. A mutilated faun. 604. Bacchus. 605. A pine-crowned bust. 606. A Genius. A. 606. Neptune, an admirable bust in Pentelic marble, found at Ostia. 607. A Genius. A. 607. Unknown. 608. The younger Agrippina. 609. An elegant but mutilated little statue, perhaps of Diana. 610. A fragment with mowers. 611. Tritons and Nereids. 612. Genii of summer, mowing. 613. Fragment with Circensian games. 614. Two Asiatic barbarian prisoners, a fragment. 615. A tympanum with two figures and a tripod. 616. Head of a sarcophagus. 617. Fragment of an urn. 618. A head said to resemble Marcus Brutus. 619. The elder Agrippina. 620. Unknown. 621. Typhon, an Egyptian divinity. 622. The younger Faustina. 623. Domitia, wife of Domitian. 624. A head said to be of Trajan. 625. A beautiful head of Antinous. A. 625. A bust

with fauns' ears. 626. A well-executed head of Isis. A. 626. Torso of a child. 627. Venus and Mars. 628. A male torso. A. 628. Augustus, when young. 629. Unknown. A. 629. Unknown. 630. A bas-relief of a shepherd, watching his flock, with a wild boar before him, and Sylvanus at one side. 631. A pilaster. 632. A frieze. 633. A pilaster. 634. A rural scene in bas-relief. XXVI. *compartment*. 635. Head of the younger Philip, adapted to a torso in a coat of mail. 636. The Younger Faustina as Ceres, on a beautiful altar, on one side of which are Apollo and Diana; on another, Mars *created* and Mercury; on the third Hope and Fortune; and on the fourth Hercules and Sylvanus. 637. Torso of some Imperial personage. 638. A well draped but mutilated statue of an hermaphrodite. 639. Julia Soemias, mother of Helio-gabalus, as Venus, half-draped, and wearing a moveable head-dress, like a wig. 640. Unknown. XXVII. *compartment*. 641. A bas-relief of Juno recommending Thetis to marry Peleus. 642, 643. Two good mutilated bas-reliefs, one, the upper part of a draped female figure; the other, the consignment of Bacchus, both in Pentelic marble. 644. A very elegant fragment of a Bacchic dance with libations. 645. Amorino. 646. An Athlete. 647. Atis highpriest of Cybele. 648. The Lycian Apollo, so called from Lycia in Asia Minor, where he had a temple and an oracle. 649. A young faun. 650. A torso of Bacchus. 651. A graceful little statue of a child pressing to its breast a swan, representing the Genius of winter. 652. Diana. A. 652. A beautiful head of a Centaur. 653. An Amorino. A. 653. Antonia, the virtuous daughter of Mark Antony and Octavia the sister of Augustus, when advanced in life. 654. A mutilated statue of Isis

extremely well executed, supposed to be of the time of Adrian. 655. A group of Perseus showing the head of Medusa to the daughter of Cepheus, by means of its reflection in the water personified by a halfdraped Nymph. 656. Torso of Bacchus. 657. A pilaster. 658. A vase with two birds drinking. 659. An ornament of a frieze. 660. A pilaster. 661. A fragment with the figure of a dramatic poet. 662. A fragment with Venus disarming Mars. 663. A basrelief circumscribed by two pilasters, on one of which is a volume, and on the other a sundial; and in the middle is seated a bearded figure, halfcovered with a pallium, perhaps a dramatic poet, who seems disposed to indite his thoughts in the book. 664. Head of a child. 665. Head of Juno. 666. Head of Æsculapius. 667. Head of a sea-divinity. 668. Head of Jupiter Serapis. 669. Head of one of the Niobes. 670. Head of a child. 671. The infant Hercules strangling the serpents sent for his destruction by Juno. A. 671. A Bacchic herma. 672. Ganymede with the eagle. A. 672. Unknown. 673. A rude group of Venus rising from the sea between two genii. A. 673. Head of the Younger Philip. 674. Ganymede borne off by Jove transformed into an eagle. A. 674. A Bacchic herma. 675. Bacchus. 676, 677. Two fragments of friezes. 678. A rude relief representing a city and port. 679, 680. Two fragments. XXVIII. *compartment*. 681. Pallas. 682, 683. Hygeia. 684. Æsculapius. 685. A sarcophagus with an oil-press, measures, baskets and all the other appurtenances. 686. The Vestal Tuccia, who, in proof of her innocence, carried water in a sieve from the Tiber to the temple of Vesta. On the circumference of the sieve are the letters S. K. and the word pello, that is Sepulchrum calumniam pello, by this proof of my



innocence I repel calumny and escape death. XXIX. *compartment*. 687. Part of a sarcophagus with the death of Clytemnestra. 688. Fragment with Menelaus supporting the dead body of Patroclus. 689. Another fragment with four equestrian half-figures, part of a funeral procession. 690. Front of a sarcophagus, which, as the inscription informs us, had contained the remains of the deified Antinous. 691. A Bacchic head. 692. Head said to resemble Matidia, the niece of Trajan. 693. A beautiful head of the young Hercules crowned with poppy. 694. Juno. 695. Castor or Pollux. 696. Plotina the wife of Trajan. 697. Unknown. 698. A beautiful, well preserved bust of Cicero, found at Roma Vecchia. A. 698. Quintus Herennius, the son of Decius. 699. A child with a vase, perhaps part of a fountain. A. 699. Antonia, wife of the Elder Drusus. 700. A beautiful head of Antoninus Pius. A. 700. Annus Verus. 701. Ulysses presenting the intoxicating cup to Polyphemus. A. 701. A head said to resemble the Younger Faustina. 702. Commodus. 703. Fragment of a basrelief with a female figure. 704, 705, 706. Fragments of friezes. 707. Fragment of a frieze. 708. Fragment of a bas relief with the mutilated figure of a dancing faun. 709. Basrelief of Bacchus on a tyger, and Silenus on an ass, with all his train. 710. Fragment with a dancing faun. 711. Julia Pia. 712. Bust of Sabina, wife of Adrian. 713. Melpomene, the Muse of tragedy. 714. Unknown. 715. Effigy said to resemble Tiberius. 716. Unknown bust said to resemble Matidia, the niece of Trajan. 717. Head of Julian the Apostate. 718. Torso of a faun in green basalt. 719. Herma of Demosthenes with modern breast. 720. A two-faced terminal Jove in Pentelic marble. 721. Manilia the wife of Helas, according to the

inscription. 722. Lucius Manilius Primus, as recorded by its inscription. 723. Lucius Manilius Faustus, who had the bust sculptured during life, as the inscription records: *Bivus (Vivus) sibi fecit*. These three busts were found in the tomb of the Manilian family on the Appian way, outside the gate of S. Sebastian. 724. A Bacchic herma in giallo antico, on a plinth of green serpentine. 725. Unknown. 726. Torso in green basalt. 727. A bearded figure, perhaps a river god. 728. An architectural ornament. 729. Part of a frieze. 730. Another frieze with Diana, a dog, a stag and a wild boar, and a figure supposed to be that of Penelope in the centre. XXX. *compartment*, 731. Herma of a philosopher. 732. A recumbent naked statue of Hercules, of semicolossal dimensions, with club and quiver, brought from the villa d'Este near Tivoli, the statues of which had almost all belonged to the villa of Adrian. 733. Fragment of a draped colossal female statue of beautiful red porphyry. 734. A torso with a coat of mail of red porphyry. 735. A herma inscribed Solon.

The Museo Chiaramonti, built by Pius VII. ends here; and the stairs, the walls and cieling of which are painted in arabesques by Daniel da Volterra, lead up to the Museo Pio-Clementino, in the centre of the first small room of which is the famous torso di Belvedere, the favourite study of Michelangelo. It was sculptured by one Apollonius of Athens, as is recorded by the Greek inscription on its base: ΑΠΟΛΛΟΝΙΟΣ ΝΕΣΤΟΡΟΣ ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΙ; and hence he cannot be the same Apollonius, who sculptured the Toro Farnese, and who, according to Pliny, was a native of Rhodes. From the lion's skin on which the figure is seated it is supposed to have been a Hercules

The Pio-Clementine museum.

in repose, supported by the club in the right hand (*a*); and Winckelmann, who is of opinion that Apollonius lived in the grand era of sculpture, immediately after the time of Alexander the Great, considers it to come nearer to the sublime than the Apollo Belvedere. Although a mere trunk, without head, arms, or legs, the majestic figure, the perfection of design, the truth of nature, and the easy, noble air must ever render it the model of the sculptor and the admiration of the man of taste. To the left is the sarcophagus of Scipio Barbatus, great-grand-father of Scipio Africanus, and consul A. U. C. 456. It is of plain Alban stone, called peperino, a record of Republican simplicity; but such is the chaste elegance of its form and workmanship, that this Doric tomb, with its triglyphs and metopes adorned with roses and dentils, like a Doric entablature of most perfect execution, still serves as a model for artists (*b*). It proves that pure Grecian architecture was known and practiced in Rome so early as the fifth century of its foundation. On it is placed an unknown bust of the same material, supposed to have been that of some member of the Scipio family, in whose tomb on the Appian way were found, in 1780, the sarcophagus, bust, inscriptions etc. The epitaph, which no English work gives correctly, is as follows:

CORNELIVS. LVCIVS. SCIPIO. BARBATVS. GNAIVOD. PATRE  
 PROGNATVS. FORTIS. VIR. SAPIENSQVE—QVOIVS. FORMA. VIRTVTEI. PARIVMA  
 FVIT—CONSOL. CENSOR. AIDILIS. QVEI. FVIT. APVD. VOS—TAVRASIA. CISAVNA  
 SAMNIO. CEPIT—SVBIGIT. OMNE. LOVCANA—OPSIDESQVE. ABDOVCIT—

This inscription characterises Scipio Barbatus as a brave and wise man, whose beauty was equal to his

(*a*) E. Q. Visconti, Mus. Pio-Clem. t. II. p. 19. (*b*) It has been recently copied, in giallo antico, for the magnificent mausoleum of the Begum of Sirdanab.



valour, who was consul, aedile, took Taurasia, Cisauna, and another city, the name of which was effaced, but for which the moderns, guided by traces said to have been recognised, substituted, at the beginning of the fourth line, the word Samnium, subdued Lucania, and carried off from it hostages. Taurasia was a town near Beneventum; Samnium, a town near Aufidena at the sources of the Volturnus; and Cisauna is unknown (*a*). The archaic orthography of the inscription presents several obsolete forms, such as Gnaivod for Cneo, quoius for cuius, virtutei for virtute, parisuma for parissima, consol for consul, aidilis for aedilis, quei for qui, accusatives without their final letter, such as Lucana for Lucaniam, and abdoucit for abducit. Quintilian remarks that the ancients added a D at the end of many words (*b*); of this we have an illustration in the word Gnaivod; and we shall also see it exemplified in the inscription of the naval column of Duilius. This, the most ancient and the only ornamented sarcophagus found in the tomb of the Scipios, ascends to a period of about 300 years before the Christian era. When it was first opened, the skeleton of its ancient occupant was found entire, with a ring upon one of the fingers, upwards of 2000 years after the death of Scipio Barbatus. The bones were carefully collected by the Senator Angelo Quirini, who removed them to Padua; and the ring was presented by Pius VI. to the learned antiquary Dutens, then in Rome on his travels with Lord Algernon Percy: "Le squelette", says Dutens, "etoit très entier. Il avoit au doigt une bague, que le Pape Pius VI. m'en fit l'hon-

(*a*) Romanelli, *Antic. Topog. etc.* T. II. p. 487. (*b*) Institut. Orat. lib. I. c. 7.

neur de me donner, et que j'ai placée dans le beau recueil des antiques de Lord Beverley (a)". This most interesting relic, which Rome should have preserved with a veneration inferior only to that due to the remains of the hero, to whom it had belonged, still happily exists in the Beverly collection (b)—Beneath the opposite window is a recumbent monumental effigy, capriciously inscribed Cleopatra.

In the centre of the next room is an elegant marble vase, the stem of which is entwined by three sea-horses; and in the four niches are four fragments of statues, three of which are well draped. The balcony, to the right, commands a splendid view of Rome and the adjacent hills, and has hence given to this part of the museum the name of the Belvedere. In its centre is an ancient anemoscopium or vane with the four cardinal points inscribed on its summit, and the names of twelve winds in Greek and Latin on its twelve sides. It was found in the baths of Titus. In the centre of the next room is a much admired statue of Meleager, with the boar's head and the dog, found in the baths of Titus in a perfect state except the left hand, which is supposed to have held a spear. On the wall to the right is a bas-relief of the Apotheosis of Homer; and to the left are two other reliefs, one representing a sea-port town, supposed to be Carthage, with Æneas and Dido, the other an ancient galley, defended by armed soldiers. On the latter is a semicolossal head of Trajan. The small door to the rear of the statue of Meleager gives admission to the winding stairs of Bramante, which once led from the court below to the apartment of the Belve-

(a) *Recherches sur l'usage des Voûtes.* (b) See Index, Tomb of the Scipios.

dere, and served as a model for those of the Qnirinal, the Barberini palace and others.

We now pass to the cortile di Belvedere, an octagonal court built by Clement XIV. , and surrounded by an open portico , with four cabinets in the circumference, containing some of the most celebrated masterpieces of ancient and modern art. The portico, which is supported in part by 16 granite columns and has a fountain in the centre of its open area, contains numerous statues, basreliefs, sarcophagi and baths, which we shall notice as we pass on, alternately with the cabinets. To the right, as we entered, is a large oval sarcophagus , distinguished by two large lions' heads, and decorated with a basrelief of fauns and Bacchanals, found in 1777, in digging the foundations for the sacristy of S. Peter's : it contained two skeletons. Opposite it is a superb bath of black basalt, found in the baths of Caracalla. On the next sarcophagus is a Greek and Latin inscription, informing us that it belonged to Sextus Varius Marcellus, father of the Emperor Heliogabalus. *First Cabinet.* The Perseus and the two boxers Creugas and Damoxenus , by Canova. Perseus, who exhibits much manly beauty, has just cut off the head of Medusa, of soft and feminine beauty, which he holds in one hand with indignant complacency. Creugas and Damoxenus, two famous pugilists, who fought at the Nemoean games, are ready to engage in fierce encounter. Creugas has his fists clenched, and, according to his agreement with his adversary, which allowed no defence, stands open for the blow, thus enabling the artist to develop the whole figure. Damoxenus, whose brows are contracted with pugilistic determination, has his left hand closed on his breast, and his right hand open ready to

The cortile and portico of the Belvedere.



dart on his adversary, as described by Pausanias; and the use which he made of his right hand, by plunging it into the body of Creugas, caused the straps of the cestus to be thenceforward brought round the fingers, as we saw it in the Chiaramonti museum n. 372. In the niches are statues of Mercury and Pallas. Advancing in the portico we meet to our right two sarcophagi, the first with a relief of Bacchus and Ariadne in the island of Naxos; the other representing suppliant captives imploring the clemency of their conqueror, opposite which is a beautiful half column of Africano. In the large niche is a statue of Sallustia, wife of Alexander Severus, as Venus attended by Cupid; and at the sides of the niche are two reliefs affixed to the wall, that to the right representing the conflict of Diana and Ceres with the giants, and that to the left the portal of eternity. On the next sarcophagus is a relief representing the battle of the Amazons, opposite which is a beautiful half column of porphyry. The chief ornament of the *second cabinet* is the Belvedere Antinous, supposed by Visconti to be Mercury, found near S. Martino ai Monti. The loss of the right arm and hands detracts from the symmetry of the figure; and the foot on which it rests is so ill restored that it produces an impression of deformity. This beautiful statue is, however, much admired for its proportions, elegance and youthful grace; and Domenichino, who made it his constant study, declared that to it he was indebted for his knowledge of the beautiful. John Bell, no ordinary authority on this point, pronounces its anatomy faultless, its proportions just, its posture and balance true to nature, the formation of the legs and ankles exquisite, and the whole figure alike exempt from

insipid flatness of feature, on the one hand, and strained anatomy on the other. In the wall to the right is a basrelief of the battle of the Amazons, with Achilles slaying their queen Penthesilea; and to the left is an Isiac procession. In the niches are statues of Mercury and Priapus. Again entering the portico we meet two oval urns, one with genii of the Seasons, the other with Nereids bearing to Thetis the arms forged by Vulcan for Achilles. Above the latter is a basrelief supposed by some to represent the gate of the temple of Janus, by others the portal of eternity; and opposite is a beautiful bath of red granite. The next door is the entrance into the hall of animals, which is guarded by two splendid shepherd's dogs. Passing it by for the present we meet two sarcophagi, the first with a relief of the battle of the Athenians and Amazons, the second with genii and Bacchanals; and opposite is a noble bath of red granite. In the *third cabinet* is the Laocoon, son of Priam and Hecuba and priest of Apollo. He sought to prevent the reception of the wooden horse into Troy, and even hurled a javelin against its side, although the Greeks had consecrated it to Minerva, in consequence of which he and his two sons are thus attacked by two enormous serpents, which issued from the sea, while he was in the act of offering sacrifice to Neptune. The figures however are naked in order to exhibit to advantage the agonies of the victims and the skill of the artists. It was found in the baths of Titus, in 1506, by Felix de Freddi, who is interred in Araceli, and would have the discovery recorded in his epitaph. Julius II., in whose pontificate it was found, rewarded the discoverer by bestowing on him half the gabella of the porta S. Giovanni, subsequently commuted by Leo X. for the

lucrative office of Apostolic Secretary, to descend to the family of de Freddi. Michelangelo, who had been in Rome at the time of the discovery, pronounced the group a prodigy of art; and in the *Lettere Pittoriche* is preserved an interesting letter, written by Cesare Trivulzio to his brother Pomponio, July I., 1506, describing the sensation produced by the event. There is no longer any doubt that the Laocoon is the group thus described by Pliny: "The fame of many sculptors is less widely circulated, because the number employed on great works impeded their celebrity, for the honour belongs to no one artist, and where there are several all cannot obtain equal fame. Of this the Laocoon is an instance, which stands in the palace of the emperor Titus, a work which may be deemed superior to all other achievements of the chisel or pencil. The entire group, the father, the sons, and the awful folds of the serpents, were formed from a single block, in accordance with a vote of the Senate, by Agesander, Polydorus, and Athenodorus, Rhodian sculptors of the first rank (a)". On the first discovery of the group before us, Michelangelo is said to have denied the assertion of Pliny, that it was chiseled out of a single block; and subsequent observation has confirmed the accuracy of his judgment. Three separate pieces can be discerned: the first is the elder son, on the right hand; the second, the figure of Laocoon as far as the knees; and the third, the rest of the group; but their joinings, which are still somewhat difficult to distinguish, were probably imperceptible in the time of Pliny; and the fact, as Winkelman observes, may thus be reconciled with the statement of Pliny. The right arm of the Laocoon, and those of his two boys are

(a) Lib. XXXVI. c. 5.



restorations. Canova was of opinion that the right arm of the Father is not in its original position, as seems indicated by a projection on the head, on which the hand would seem to have rested. Baccio Bandinelli made an arm for the Laocoon in wax in 1525, his copy of which is in the palazzo Vecchio at Florence; but his restoration was rejected. Giovanangelo Montorsoli began the same in marble by order of Clement VII., about 1532, making the arm bend back over the head of the figure, but it was not adopted; and the present arm, which is of gess, is said by Winckelmann to be the work of Bernini. The story of Michelangelo's having attempted the restoration of the figure, and given it up in despair rests on the very apocryphal authority of "Spence's Anecdotes". The arms of the youths are the work of Agostino Cornacchini of Pistoia, who followed the design of Bandinelli. The marble of the group is unknown, but is conjectured to be Milanensian. The following description of the fate of Laocoön in the second *Æneid*, although differing from the group before us in several particulars, may possibly have been suggested by it:

Laocoön, Neptune's priest by lot that year,  
 With solemn pomp then sacrific'd a steer;  
 When (dreadful to behold!) from sea we spied  
 Two serpents, rank'd abreast, the seas divide,  
 And smoothly sweep along the swelling tide.  
 Their flaming crests above the waves they shew:  
 Their bellies seem to burn the seas below:  
 Their speckled tails advance to steer their course,  
 And on the sounding shore the flying billows force.  
 And now the strand, and now the plain, they held.  
 Their ardent eyes with bloody streaks were fill'd:

Their nimble tongues they brandish'd as they came,  
 And lick'd their hissing jaws, that sputter'd flame.  
 We fled amaz'd; their destin'd way they take,  
 And to Laocoön and his children make:  
 And first around the tender boys they wind,  
 Then with their sharpen'd fangs their limbs and  
     bodies grind,  
 The wretched father, running to their aid  
 With pious haste, but vain, they next invade;  
 Twice round his waist their winding volumes roll'd;  
 And twice about his gasping throat they fold.  
 The priest thus doubly chok'd—their crests divide,  
 And tow'ring o'er his head in triumph ride,  
 With both his hands he labours at the knots;  
 His holy fillets the blue venom blots;  
 His roaring fills the flitting air around,  
 Thus, when an ox receives a glancing wound,  
 He breaks his bands, the fatal altar flies,  
 And with loud bellowings breaks the yielding skies",

This group, which is the masterpiece of antiquity,  
 displaying with an intensity that appears real the  
 dread but unavailing struggles of humanity with the  
 envenomed and overpowering agents of the Divine  
 vengeance, is thus noticed with his characteristic  
 strength by our Byron;

" Or, turning to the Vatican, go see  
 Laocoön's torture dignifying pain—  
 A father's love and mortal's agony  
 With an immortal's patience blending;—Vain  
 The struggle; vain, against the coiling strain  
 And gripe, and deepening of the dragon's grasp,  
 The old man's clench; the long envenom'd chain

Rivets the living links,—the enormous asp  
Enforces pang on pang, and stifles gasp on gasp”.

This cabinet also contains a basrelief, to the right, representing the triumph of Bacchus over the Indians, and to the left a Bacchanalian procession; and in the niches are statues of Polyhymnia and a nymph with a shell, found near the basilic of Constantine. Continuing the portico, we meet to the right a sarcophagus with cupids carrying arms, a large granite bath, and an altorilievo of Hercules and the infant Telephus, and Bacchus leaning on a Satyr. On the sarcophagus is a cippus, with the angels of death opening the gate of eternity. In the niche is a statue of Hygeia, at the sides of which are two beautiful fragments of peccorella alabaster. On the other side is another large granite bath, above which is a basrelief of Rome accompanying a victorious emperor; and next is a sarcophagus with nereids and tritons. In the *fourth cabinet* is the famous Apollo Belvedere, found about the close of the XV. century at Porto d' Anzo, the ancient Antium. It was purchased by Card. della Rovere, afterwards Julius II., and was one of the first specimens of ancient sculpture placed in the Belvedere. Apollo is supposed to have just discharged his arrow at the serpent Python, and by the head retreating a little seems attentive to its effect. “The difference of this attention from that of the Discebolus”, says Sir Joshua Reynolds, “is admirably expressed: the graceful, negligent, the animated air of the one, and the vulgar eagerness of the other furnish a signal instance of the judgment of the ancient sculptors in their wise discrimination of



character; they are both equally true to nature, and equally admirable". His figure is light, graceful and dignified, his aspect noble, his attitude majestic; and his combined perfections realise the ideal beauty of a supernatural being in human form! The left hand and right fore-arm have been ill restored by Montorsoli. Both ancles and the right leg were found broken; the original fragments, however, remained; but they have been so carelessly united as to injure the action of the limbs. The figure is of Carrara marble; and Canova, observing in it the peculiarities of a bronze statue, particularly in the drapery, considered it a copy from a work in bronze. The time of its execution must be matter of conjecture; but it is generally referred to the reign of Nero, whose villa, near his native town of Antium, it may have adorned. Lord Byron has shed the brilliancy of his poetic genius over it in the following description;

“ Or view the Lord of the unerring bow,  
 The god of life, and poesy, and light—  
 The Sun in human limbs array'd, and brow  
 All radiant from his triumph in the fight;  
 The shaft hath just been shot—the arrow bright  
 With an immortal's vengeance; in his eye  
 And nostril beautiful disdain, and might  
 And majesty flash their full lightnings by,  
 Developing in that one glance the Deity,

But in his delicate form—a dream of Love,  
 Shaped by some solitary nymph, whose breast  
 Long'd for a deathless lover from above  
 And madden'd in that vision—are express'd

All that ideal beauty ever bless'd  
 The mind with, in its most unearthly mood—  
 When each conception was a heavenly guest—  
 A ray of immortality—and stood  
 Starlike around, until they gather'd to a god ! ”

The basreliefs in this cabinet represent a hunt, and Pasiphae with the bull; and the statues in the niches are a Minerva, and a Venus Victrix.

Continuing the portico we meet two sarcophagi, the first with a Ganymede, the other with Bacchus between a faun and a Bacchante, opposite which is a bath of green basalt found in the thermae of Caracalla. The next door is adorned with two columns of porfido pomato and porfido cinerino, opposite which are two columns of white marble, richly sculptured with arabesques. Passing the fountain in the court to the opposite door we now enter the hall of Animals.

At its entrance is an ancient mosaic of a wolf: *Hallofani-*  
 in the centre of its vestibule is a mosaic of an *mals.*  
 eagle devouring a hare; and at the opposite door is a tyger also in mosaic. This vestibule, which is paved with mosaics found at Palestrina, and adorned with four granite columns, divides the hall into two parts, in the centre of each of which is a large mosaic also found at Palestrina. The sculptures here constitute the finest collection exstant. The animals need no particular description, being at once recognised; and our notice of this menagerie of art shall therefore be brief. In the niche at the extremity of the *left branch* is a semicolossal statue, supposed to be Tiberius; and beginning to the left of the niche, the following are the most remarkable objects. Hercules leading away Cerberus; Cupid taming

the lion; a group of a Triton bearing off a Nereid; a crab; a sow with its young, supposed to relate to the history of Alba Longa; a lion tearing a horse; a camel's head; a wild boar; and Hercules slaying the three-headed Geryon and carrying off his oxen. In the middle are a table and vase of verde antique. In the *right branch* the most remarkable objects are two groups each representing a dog on the back of a stag; two beautiful greyhounds; the Tibet goat; group of Mithras stabbing the bull, with the dog, the serpent and the eagle, the mystical types of the Mithriatic worship; Europa on the bull; a beautiful stag in flowered alabaster; a lobster; a lion in yellow breccia with the teeth and tongue of different marbles; Hercules after having slain the Nemean lion; Hercules slaying Diomed and his horses; an equestrian statue of Commodus throwing a javelin; Hercules with the skin of the Nemean lion; a large lion with the head of an ox in his paws; and lastly, the head of an ass crowned with ivy.

Gallery of  
statues.

This gallery was erected by Pius VI.; and at its left extremity, as we enter, is the celebrated recumbent statue of Ariadne sleeping, formerly called Cleopatra, solely because the bracelet on her arm resembles a serpent. This graceful, well draped statue is celebrated by Castiglione, in a Latin poem written on its discovery. The beautiful candelabra at the sides of the niche were found in Adrian's villa at Tivoli. Next that to the left are statues of Mercury and of Lucius Verus. The pedestals of these and of the two opposite statues were found in the *ustrina* or place for burning the dead, attached to the tomb of Augustus; and their inscriptions record the names



of the individuals, the localities of whose funeral piles they marked. On that between the two windows, bearing the name of *Livilla*, daughter of *Germanicus* and sister of *Caligula*, was found the beautiful alabaster vase opposite the door by which we entered, which is therefore supposed to have contained her ashes. Continuing on the right hand we have an armed statue of *Clodius Albinus*, on a similar pedestal; the celebrated figure, called the *Genius of the Vatican* in *Parian marble*, supposed to be by *Praxiteles*; a naked figure of an attendant at the baths: a seated *Paris* with the apple; *Heracles*; *Minerva* with the olive branch in her left, and a hermit in her right hand; *Caligula*; a *Nymph*; *Apollo Sauroctinos* or the lizard-killer; an *Amazon*; a faun awaking from sleep, and holding fast the neck of his leathern bottle; *Juno*; *Isis*; a seated figure inscribed *Posidipos*, found near the church of *S. Lorenzo* in *Paneperna*; a corresponding statue of *Menander*, found in the same locality; a small seated statue of *Nero* in the character of *Apollo*; a statue of *Septimius Severus*; a sitting statue of *Dido* (?); *Neptune* with his trident; a wounded *Adonis*; *Bacchus* recumbent with his cup in his hand; the emperor *Macrinus*; *Æsculapius* and *Hygeia*; a *Muse*; the monumental effigy of one *Faenia Nicopolis*, recumbent on a sofa-like couch; a *Nymph* with a vase; the second repetition of the *Faun* of *Praxiteles*, inferior to that in the capitol; a statue of *Mercury*; beyond the door, statues of *Hygeia*, and of a *Faun*, and the monument of one *Sucessus*, surmounted by a small recumbent statue of *Cleopatra*.

This hall adjoins the lower extremity of the gallery and consists of three divisions; but of its busts few have

Hall of  
busts.

been identified with certainty. To the right, on the first chamber, are heads of Domitia, Galba, Julia Mamaea, a bust of Marcus Aurelius, and a noble head of Ajax. On the same side in the next chambers are Caracalla, Lucius Verus, Septimius Severus, Nero, and a large head of Jupiter Serapis; and in the third Socrates, Adrian, Lucius Verus etc. At the end is a seated statue of Jupiter, with the sceptre and thunder in his hands, truly majestic, found near the church of S. Agnes outside the walls. On the pedestal is a bas-relief of a drunken Silenus supported by a faun and followed by another; and opposite is an ancient marble celestial globe. We next meet the head of a priest wearing the sacerdotal mitre; head of a captive with the Phrygian cap; in the niche, as we advance, a statue of Livia as Piety; n. 865 Antinous; 869 Adrian; and opposite the statue of Livia is a balcony with several busts and statues, among which the second statue to the right, from the window, is a repetition of the Venus of Praxiteles. Returning to the first chamber we observe to the right a porphyry bust of the younger Philip, at the sides of which are a fragment of a sculptured skeleton and another anatomical fragment, which seem to have been executed for anatomical purposes. Opposite them is an ancient meta of white marble, around which are sculptured three danzatrici, and on the summit of which is a cuirass of alabaster; and beyond the meta is a beautiful column with spiral flutings, of the brightest black marble, on which is a Bacchic head of rosso antico. The altorilievo, with which we close our hasty round of these rooms, is said to represent Cato and Portia; but the conjecture is supported by no authority or decided resemblance.

Returning to the other extremity of the hall and passing the alabaster vase already mentioned, we enter this beautiful little chamber, in the vestibule of which are small statues of a dancing Faun, to the right, and of Diana to the left with a small basrelief of three victorious prize-fighters with vases and palms and their names inscribed in Greek. The cabinet is decorated with eight columns and as many pilasters of Oriental alabaster; and its cieling is painted by Domenico de Angelis, representing the marriage of Bacchus and Ariadne; Diana and Eudymion; Venus and Adonis; and Paris and Minerva. The reliefs, affixed to the walls, represent the Apotheosis of Adrian and the Labours of Hercules. In one window is a beautiful square bowl, and in the other a sella balnearis or bath chair, both of rosso antico; and at the four sides are four porphyry seats. On the floor are four exquisite mosaics found in Adrian's villa, three with masks, whence the name of the cabinet, and the fourth with a landscape. In the niches are, beginning to the right as we entered, Venus coming out of the bath; Venus modestly bent: a Nymph with a torch; a Baccante; a Faun in rosso antico, from Adrian's villa; Paris in a Phrygian dress, found outside the porta Portese; Minerva; Ganymede; an Adonis; a dancing Hour; and a Diana.

Cabinet of  
the Masks.

Continuing our route through the hall of Animals we enter this octagonal hall, built by Pius VI., and decorated with sixteen columns of Carrara marble, the Corinthian capitals of which were found in Adrian's villa. Its cieling is painted by the Cav. Conca, and represents Apollo and Marsyas; the Seven Sages of Greece; Homer reciting to Minerva, Apollo and some Muses; and Homer, Virgil, Ariosto and Tasso in the angles. The basreliefs on the walls represent the dance of the

Hall of the  
Muses.



Corybantes; the combat of the Centaurs and Lapithæ; the birth of Bacchus etc.; and the floor is adorned with mosaics of comic and tragic actors, forming twenty-nine small pictures, and a head of Medusa in the centre, the former found, in the time of Pius VI., in ancient Lorium, now Castel di Guido, about twelve miles from the porta S. Pancrazio, on the via Aurelia, on the site of the villa of Antoninus Pius; and the latter in the villa Gaetani, on the Esquiline. With the exception of Urania, which existed in the palazzo Ginnetti in Velletri, the Apollo with the Nine Muses, and the hermæ of Æschines, Antisthenes, Pericles, Solon, Pittacus, Bias and Periander were found; in 1774, by Dom. de Angelis in the villa of Cassius near Tivoli, under the villa of the Irish college, and acquired for the Museum by Pius VI. Beginning to the right, as we entered, the objects occur in the following order: headless herma of Cleobolus with the name; unknown herma; statue of Silenus, above which is a relief of the Pyrrhic dance of the Corybantes; herma of Sophocles; herma of Epicurus; Melpomene, the muse of tragedy; herma of Diocorus; Thalia the Muse of Comedy; herma of Æschines with the name; Urania the Muse of Astronomy, above which is a basrelief of the battle of the Centaurs and Lapithæ; herma of Demosthenes; Calliope, the Muse of Epic poetry; herma of Antisthenes with the name; Polyhymnia, the Muse of song and Rhetoric; herma of Metrodorus; herma of Aspasia; statue of Sappho; herma of Pericles with the name; headless herma of Solon with the name; headless herma of Pittacus with the name; herma of Bias with the name; statue of Lycurgus; herma of Periander with the name; herma of Alcibiades with the five first letters of the name; statue of Erato, the Muse of Lyric and amatory verse; herma of Epi-

menides ; statue of Clio, the Muse of history ; herma of Socrates with the name ; statue of Apollo Musagetes, with a basrelief of Marsyas on his lyre ; head of Miltiades ; statue of Terpsichore, the Muse of dance ; herma of Zeno of Elea ; statue of Euterpe, the Muse of music ; head of Euripides ; head of Plato ; statue of Apollo ; herma of Homer ; and headless herma of Thales with the name. The Muses are interesting as characteristic figures ; and the hermae of the seven wise men are still more interesting, being the most authentic likenesses which have come down to us of these celebrated men.

This hall was erected by Pius VI. from the designs of Simonetti. Its architrave is supported by ten Corinthian pilasters of Carrara marble, dividing the hall into as many niches, including the doors. In the centre is the grand porphyry basin, 43 feet in circumference, found in the baths of Titus. It is raised on four bronze lions, and stands on a mosaic pavement, having in its centre a head of Medusa, and in the compartments around the battle of the Centaurs and Lapithae, found in the baths of Otricoli in 1780, and bordered by another mosaic, with tritons and sea monsters ; found in the excavations of Scrofano, in the Sabine country. Between the niches are bases of porphyry, surmounted by colossal busts. On each side of the entrance are two large female heads, found in Adrian's villa, representing Tragedy and Comedy. The statues and busts in the circumference come in the following order, beginning on the right hand : head of Hercules ; statue of Hercules holding in his arms the young Telephus ; head of the Elder Faustina ; statue of Augustus in sacerdotal robes with the patera and cornucopia ; head of Adrian ; statue of Ceres ; head

Circular  
hall.

of Antinous ; statue of Antoninus Pius ; head of Ocean ; seated statue of Nerva with a civic crown ; head of Jupiter Serapis ; statue of Juno Regina ; head of Claudius ; statue of Juno Lanuvina with the goatskin, shield, sandals and serpent ; head of Plotina ; head of Julia Pia ; Bacchus with the tyger and faun ; and head of Pertinax.

Hall of the  
Greek  
cross.

This noble hall is built from the designs of Simonetti ; and its magnificent door, which gives admission to the museo Pio, is by Camporese. Its frame is of red granite, as are also the two half columns at its sides, sustaining two colossal statues, also of red granite, in the Egyptian style, found in Adrian's villa, and serving as telamons to support the marble entablature. The centre-piece of the pavement is a beautiful mosaic found in Cicero's villa at Tusculum in 1741, and representing in coloured pietre dure Pallas with the aegis ; and the arabesques around it were found part at Roma Vecchia, and part at Fallerone, the ancient Etruscan city of Faleri. The large porphyry urn to the left had been the tomb of S. Helen, found in her mausoleum at Tor-Pignattara (*a*). Among its sculptures are the heads of the Saint and of the emperor, together with cavalry and captives in allusion to the victories of Constantine. The other large sarcophagus, to the right, also of porphyry, is that of S. Constantia, the daughter of Constantine, found in her mausoleum on the via Nomentana (*b*). It too is adorned with high reliefs, representing a vintage and genii threading grapes, a Christian as well as Bacchalian symbol, and was brought hither from her church by order of Pius VI., as a companion to

(*a*) See Index, Tor-Pignattara. (*b*) See vol. II. p. 99.



that of S. Helen. The style of both indicates the decline of the arts in the time of Constantine, which is more marked in that of S. Constantia. Most of the statues around the hall were found at Otricoli. The remaining objects occur in the following order. Over the door of entrance is an alto-rilievo representing a combat between gladiators and wild beasts. The draped statue in the niche to the left, as we entered, represents Augustus offering sacrifice, above which is a griffin in relief. The head on the next bracket is one of Adrian; next, small statue of Fortune; and in the next niche is a statue of a Roman orator. The next statue is said to be that of Alcibiades, and stands on a pedestal found at Tivoli in the XV. century, and inscribed to Syphax king of Numidia, who was brought to Rome to grace the triumph of Scipio Africanus. Restored in the Latinity of a later period the inscription runs thus: *Syphax, Numidiae rex, a Scipione Africano, juris belli causa, Romam in triumphum suum ornandum captivus perductus, in Tiburtin. terr. relegatus, suamque servitutem in animo revolvens supremum diem clausit aetatis anno XLVIII., mense VI., die XL., captivitatis VI. obrutus, P. C. Scipione conditore sepulchri*. This interesting epitaph informs us that Syphax died in captivity at Tibur in his forty-eighth year, and that his monument was erected by Scipio Africanus; but it leaves undecided the question between Polybius and Livy, the former of whom says that Syphax was led in triumph by Scipio, and the latter that he was saved that humiliation by his death at Tibur: "Morte subtractus spectaculo magis hominum quam triumphantis gloriae Syphax est, Tibure haud ita multo

ante mortuus. Hunc regem in triumpho ductum Polybius, haudquaquam spernendus auctor, tradit (a). The next statue is that of Melpomene; and affixed to the wall, above, is a long inscription relating to S. Helen, which restored runs thus: D. N. HELENA. VENERABILIS. DOMINI. N. CONSTANTINI. AVG. MATER. ET AVIA. BEATISSIMOR. ET. FLORENTISSIMOR. CAESARVM. NOSTRORVM THERMAS. INCENDIO DESTRUCTAS. RESTITVIT. This inscription informs us that S. Helen restored the Imperial baths, destroyed by fire: it was found within the Varian gardens, near S. Croce in Gerusalemme, whence Piranesi and Venuti inferred that the great nymphaeum of Alexander Severus between that church and the porta Maggiore had belonged to baths of S. Helen; but the construction of that reservoir forbids the inference; and the inscription must have been found out of its place (b). The seated statue in the next niche is that of Euterpe, after which come a small statue of Diana; statue of Erato; head of Trajan; an ancient repetition of the Venus of Praxiteles in Greek marble, the lower limbs draped in bronze by order of some fastidious Pope; a small statue of Euterpe; a seated Muse with a scroll; Ceres; Hercules; Lucius Verus; small statue of Mercury; head of Julia; statue of Augustus half-draped. Before the stairs are two large sphynxes of breccia granite; and in the window to the right, at the foot of the stairs, is a recumbent statue of the river Tigris, in white marble.

The Egyptian museum.

**THE EGYPTIAN MUSEUM.** Until recently ancient Egypt seemed to interest us less from our knowledge than from our ignorance of her language, literature and history, for her antiquities attracted in vain the curiosity even of the learned. The discovery of the

(a) Livy, lib. XXX. c. ult.

(b) See Index, A, Aqueduct of Agrippa.

triple inscription at Rosetta, and the consequent labours of Young, Champollion, Burton, Wilkinson, Rossellini of Pisa and Father Hungarelli of Rome have happily dispelled the darkness, which had heretofore enveloped the hieroglyphics and with them the monuments of Egypt; and, thanks to a discovery as important as it was unexpected, the eye of the antiquary now no longer wanders over enigmatical emblems, as he lingers in the Egyptian museums of Europe, but finds in their contemplation a rich acquisition to chronology, history, literature and the arts. In the museum before us, the contents of which the author has the honour of being the first to introduce to the knowledge of the English reader, the scholar may trace a primitive and most authentic history of four arts as noble in their relation to the developement of intellect, as they are important to the advancement of civilization, of writing, painting, sculpture and architecture; while the Theologian will recognise in the symbolic pictures and phonetic characters of ancient Egypt vestiges of those unwritten traditions, which preceded the divine revelation recorded by Moses and the Prophets, e'er the first glimpse of history broke in upon the darkness of ages.

For these advantages Rome is in a great measure indebted to the present enlightened Pontiff, whose enthusiasm for antiquity and the arts yields only to his untiring and intrepid zeal in the cause of Religion. Pius VI. had made a small collection of Egyptian antiquities; but the museum before us, consisting of four spacious halls, a hemicycle, and five cabinets, is, in its present enlarged form, the creation of Gregory XVI., who has here brought together the various monuments of the Vatican, the Capitol and other parts of Rome, and some from its vicinity, and also from Egypt, and



placed them among the accessible treasures of this museum. This valuable collection, which may compete with any other in Europe in extent and variety, possesses moreover the peculiar characteristic, which Rome alone could supply, of containing not only original or native Egyptian, but also imitative sculpture, denominated Roman-Egyptian, a style introduced principally by Adrian after his well known visit to Egypt. There is but one period of real Egyptian sculpture, although its character suffered various changes under the Persian, Greek and Roman dominion; and having been confined to divinities, priests, princes and kings, its figures, as we shall see, are fashioned after the aboriginal fixed types, rigid, rectilinear, and motionless; while those of the Egyptian-Roman school unite to the solemn tranquility and majestic repose of Egyptian, much of the symmetry and grace of Grecian and Roman art.

Hall of the  
urns.

On entering this first hall of the Egyptian museum we observe three large sepulchral urns or sarcophagi of diorite, commonly called basalt, sculptured under the two kings Psammetici, who reigned about 654 years B. C. The first to the left has its summit sculptured with hieroglyphics, and had been that of a priest of the goddess Pascht: he also bore the name of Psammeticus, which we see inscribed at the extremity to the left in mixed symbolic and phonetic characters, distinguishable by the owl, which corresponds with the letter M. The other two sarcophagi are encircled with bands similarly sculptured, of which that to the right records the memory of Neith-Mai or Manetho, a sacred scribe, *ιερογρᾶμματος*, who had been employed by the royal house of Psammeticus; and that to the left relates to a person unknown. The coffin, of

which we observe the cover to the right, and the body to the left, had enclosed the mummy of Giotmut, mother of Chons, sacred scribe of Ammon in Thebes. The mother is effigied on the cover of the coffin, with her name in small hieroglyphics on her breast. On the exterior of the body of the coffin, to the right of the observer, is a funeral procession on its way to the Theban necropolis: to the left is Chons performing six distinct acts of adoration to as many divinities, imploring his admission into the regions of bliss; and in the interior of the coffin, at the bottom of the central pannel, we see Chons and his mother, whom he probably soon followed to the tomb, arrived at the happiness of the blessed, where they are enjoying the fruit of the offerings and oblations of their surviving relatives and friends, a relic of the primeval tradition regarding the *Limbus Patrum*, and the efficacy of prayers and sacrifices for the dead, still professed as a positive revelation by the scattered remnants of the Jewish people. On the right side he and she are again enjoying the fruit of expiatory oblations; and on the left side are the four genii of the Infernal Judge Osiris, *Amset* or *Omset*, who is anthropocephalous, *Hapi*, who is cynocephalous, *Siutesmau*, with the head of a jackall, and *Kobhnefsogep*, who is hawk-headed. The assistant judges of Osiris are forty-two, besides whom these four additional assessors assisted at his throne, and presided over the four quarters of the globe, whence they are found in the Egyptian tombs, in the shape of four funeral vases with their respective heads looking towards the four cardinal points. All these pictorial representations are accompanied by analogous explanatory hiero-

glyphics; and we cannot fail to be struck with the still vivid freshness of the colouring after the lapse of so many centuries.

Inscription in modern hieroglyphics.

On the frieze opposite the entrance and on the four friezes of the adjoining room of the lions are modern hieroglyphical inscriptions to the exalted Founder of the museum, written by my erudite and esteemed friend, Father Ungarelli, a Barnabite priest, according to the recognised rules of hieroglyphic character, of which he is so perfect a master, and in the swoln style of that pictorial composition. Translated literally they run thus: ( On the frieze opposite the entrance to this first room ) COME , SEE , THE . TREASVRE . OF THE , STATVES . OF EGYPT . ( On the opposite wall as we enter the next room , commencing at its right extremity ) HIS , HOLINESS , THE . SOVEREIGN . PONTIFF . THE . GREAT , LORD , MOST BENEFICENT , GREGORY XVI . ( Between the windows ) SVPREME . FATHER , OF THE . CHRISTIAN . PEOPLS . IN ALL , PARTS , OF THE , WORLD . ( On the next wall ) HATH , RENDERED , ROME , ILLVSTRIOVS . BY , HIS , MYNIFICENCE , HATH , COLLECTED , THE GREAT , GOOD , IMAGES , OF , ANCIENT . EGYPT , ( On the wall opposite the windows ) HATH . CAUSED . TO BE ERECTED , THIS . MVSEVM , IN THE YEAR , OF GOD , THE SAVIOVR , OF THE WORLD , MDCCCXXXIX , THE FOYRTH , MOON , OF THE , WATERS , VI , DAY , AND , ON THE , FEAST , OF THE , ASSVMPTION , OF HIS , SACRED , REIGN . IX ,

Hall of the lions,

This second spacious hall is so called from the two noble animals of menacing aspect at its extremity, of bigio granite, symbols of royalty, found in 1443 near the Pantheon. Brought hither from Egypt in the Imperial times, they first adorned, in Rome, a temple of Isis, and next the Pantheon,



whence they were transferred to the fountain of Termini, and thence to their present more appropriate and dignified abode. The hieroglyphics on their plinths correspond in recording that they had been sculptured and dedicated by order of Nectanebo, Νεκτανήβης (the Lord of victory), who was of the XXIV. dynasty. The first and the last of that dynasty had been Pharaohs; and it remains to ascertain to which of the two these lions had belonged. The well known inscription of Philoe, an island near the first cataract of the Nile, records the names of the Nectanebo, who defeated the Persians at the battle of Pelusium in the CI. Olympiad (*a*): those names are exactly the same as these of the Nectanebo, to whom the lions before us had been dedicated; and as the calculation of the Olympiads makes the conqueror of the Persians the first Pharaoh, he too must be the Pharaoh here designated. The second Pharaoh moreover is described by Diodorus as an unwarlike prince (*b*), a character confirmed by the events of his reign; and he therefore could not have been the conqueror of the Persians, nor consequently the Pharaoh designated in the inscriptions of the plinths on which these lions repose. These masterpieces of Egyptian sculpture came from Sebennitum, the city of Nectanebo, according to the Abbreviator of Manetho, Julius Africanus and Eusebius, a city from which his race were called the Sebbenitan dynasty, which governed Egypt from 377 to 339 years B. C. Between the lions stands the closely draped statue, in black breccia granite, of Queen Twa, mother of Ramses III. or Sesostris the Great, brought hither from the atrium of the Capitoline museum; and

(*a*) Diodor. lib. XV. (*b*) Lib. XVI.

on the pillar of her statue, to the right of the observer, is sculptured in sunken outline, the resource of an imperfect art, the effigy of her daughter Conchères, sister of Ramses III., all indicated by the inscriptions to the rere. At the sides of the entrance are two seated lioncephalous statues, crowned with discs and the lotus: they represent the goddess Pascht, the Grecian Minerva, and had been erected to her by Armenôph III. and his wife Taia, who reigned about 1690 years B. C. The other objects around the room occur in the following order: next the first window, a beautiful torso of Nectanebo I., found at Nepi, much admired for its execution; statue of the goddess Pascht; fragment of a statue of Gournah alabaster, brought from that Egyptian necropolis, and representing a royal minister; a large fragment of the throne of Ramses III. or Sesostris the Great; fragment of the statue of a seated king, without an inscription; second statue of Pascht; fragment of a small statue of a naopherous priest; *beyond the statue of Queen Twea*, fragment of another statue of Pascht; statue of Arsinoe; cynocephalous seated figure; statue of Ptolomey Philadelphus, husband of Arsinoe, under whose auspices was made the Septuagint Version of the Sacred Scriptures; a cynocephalus; statue perhaps of Cleopatra, perhaps of Berenice, the inscription of which, with the name, is partially cut away; and lastly the head of the sarcophagus of the scribe Psammeticus. The door to the left, at this extremity opens into

Hall of  
imitative  
or Roman-  
Egyptian  
statuary.

*The hall of the imitative, or Roman-Egyptian, statuary*, found principally in the Canopus of Adrian's villa. Commencing to the right the objects occur in the following order: statue of the rising

Nile, lifting his head above the waters, in marmobigio, on the bracket above which is a bust of Gregory XVI., by the Cav. Fabris; a king with the lotus on his head; a standing cynocephalus; a kneeling naopherus; a priestess with a mystic tablet; a priestess with the Tau or handled cross, the emblem of life; a king; Do; two sphynxes; Antinous in statuary marble, draped in the Egyptian manner; a king; a statue of the Nile as a divinity, in marmopalombo, with pendant breasts, the emblem of nutrition, called by the Egyptians Hopimôu or the abyss of waters, and by Cicero Opas (a); a priestess of Isis with the lotus in her hand; two sphynxes, with an owl between them, a bird sacred to Horus; a king; a crocodile; Isis and Apis, a herma in nero antico, on a lotus flower of the same marble; a priest with a mystic table; two sphynxes in white marble; a vase with a human head, called a Canopus (b);

(a) De Nat. Deor. lib. III. c. 22. (b) Canopus was not an ancient Egyptian divinity, for of his name or form we find no vestige whatever among the monuments of ancient Egypt. On the western shore of the Mediterranean stood the ancient city of ΚΑΖΗΝΟΥΣ and by con-tion ΚΑΖΗΝΟΥΣ or of the *golden land*. The Macedonians, for euphony sake, changed the word into Κανώβας, Κανόρος, and soon fancied they had found the burial place of Canopus, the pilate of Menelaus, whom they had deified in Macedon, and whose worship they introduced into Egypt, where, as Ælius Aristides (Orat. Egypt. Opp. t. 2, p. 366), a Greek Orator, who resided in Egypt in the time of Adrian, declares, he had it from excellent authority that the city had been so called 1000 years before the time of Menelaus. The Canopus vases are not found among the monuments of Egypt before the empire of the Caesars: they are of clay pierced around with small holes, or of basalt with reliefs. The small holes gave egress to water, which extinguished the fire beneath, thus proving the superiority of Canopus to the god of the Persians. Suidas γοx, Canopus.



a king; a small crocodile; a priest with a lustral vase; a cynocephalus; a bust of Isis; Isis, in white marble, nursing Horus; two sphynxes; the goddess Athir, and two small regal ornaments in white marble; a priest with a sceptre; Horus; Isis nursing Horus; the god Cah or the Earth, with a sceptre, the only really Egyptian statue in this hall, placed here as a term of comparison with the imitations; a king.

Fourth  
hall.

In this hall the objects occur in the following order, beginning to the right: statue of Menetephtah I., the enthroned husband of Queen Twea, father of Sesostriis the Great, who died 1579 years B. C., holding in his hand the Tau; four funeral vases of calcareous stone, erroneously called Canopi, usually of sandstone or alabaster, but sometimes of wood, containing the intestines of embalmed persons, and therefore borne in the funeral procession with the mummy, to be deposited in the same tomb (a); a torso; a Canopus; other vases; a statue of Abundance, not Egyptian; Canopus; a naopherous priest whose vest is covered with hieroglyphics, recording five successive kings during his ministry, Apries, Amasis, Psammacherites, Egyptians, and two Persians, Cambyzes and Darius; an altar dedicated to Toutmosis, with the form of the breads offered to the deities on its summit, and channels in front, down which flowed the libations; a male bust; a seated female monumental figure; an owl, the bird of Horus; two naopherous priests; the base of a statue; an owl; a female bust, not Egyptian; a priest bearing a cynocephalus; a royal minister; an owl; funeral vases; and lastly a naopherous priest.

(a) Herodot. lib. II. n. 86, ed. Francfort. 1608; Diodor. lib. I. p. 87. ed. Hanov. 1604; Porphy. de Abstinencia, lib. IV. paragraph. 10.

The objects in the hemicycle occur in the following order : to the right and left of the door, coffins of mummies, one of which, placed horizontally, contains an embalmed body ; to the right, a fragment of a seated cynocephalus ; in the first window, supposed fragment of a calendar in sandstone, brought from Hermontis in upper Egypt ; a small crocodile, opposite the window ; along the wall to the left four seated and three standing statues of the goddess Pascht in black granite, brought from Carnak in upper Egypt, where they lined the access to a temple, all bearing the name of Amenoph III. of the XVIII. dynasty ; in the second window, a fragment inscribed to Mandû, brought from his temple in Hermontis ; a coffin of shell-stone, containing the mummy of Son-tho, *Saviour of the world* ( or of Egypt ), *a prophet, and a man of truth*, according to the inscription. We read in Genesis that Pharaoh had given to Joseph the title called in the Septuagint *Ὁνδομαρνήν*, a title left untranslated from the original of Moses. S. Jerom in his translation of Genesis, XLI. 45, added the words, *in the Egyptian language*: " *Et vocavit nomen ejus lingua Egyptiana, salvatorem mundi* ", an addition the accuracy of which had been impugned by some critics, who contended that the title was not Egyptian but Hebrew ; and it is curious to find the title given on this sarcophagus to its occupant Son-tho exactly the same as that once given by Pharaoh to Joseph, a gratifying proof of the accuracy of that learned and holy Doctor, and of the wisdom of the Catholic Church, which has always approved and recommended his Version. Third window, fragment of an altar, brought from Hermontis ; a second mummy

Tor de' Venti or hemicycle of the Belvedere.


placed horizontally, brought from the necropolis of Thebes, with a scarabaeus, three of the four genii of Osiris in gilt lead, and some glass decorations, resembling beads, on his breast; in the glazed recess, the mummy of a priest of Ammon-Rè, of the XVIII. dynasty, on the cover of whose coffin we read, in golden letters, the name of Amenopht, head of that dynasty, inscribed on a tablet suspended from a ribbon descending from the neck to the breast; also in the niche, two infant mummies; two jars, that contained embalmed animals; between them a wooden case of papyri, adorned on the four sides with hieroglyphics relating to the four assistant genii of Osiris; three pair of sandals of various sizes made of papyrus; and various mummy decorations; the female mummy Otphets placed horizontally, with her face exposed: her portrait we see on the adjoining lid of her coffin, one time conducted by the genii of Osiris, at another time adoring the goddess Athor; the cloths in which the bodies are enveloped are specimens of the manufacture of Egypt in those remote times; next, mummy, placed horizontally, of Imötph, a sacred scribe, brought from the necropolis of Thebes; fourth window, head of the god Meris, wearing the crown of upper Egypt, brought from Hermontis; fifth window, a fragment inscribed to Ptolomey Euergetes; on a pedestal to the left, a large capital of a column in sandstone, of the second order of architecture, in form of an open lotus flower, and still retaining some of the paint, the Egyptians having been accustomed to paint such stones as did not receive a polish; sixth window, a fragment of the Imperial times; at the extremity of the hemicycle, a glazed buf-



fet, at the bottom of which are vases of perfume; on the first shelf, a wooden case for funeral vases, heads of which are at its sides; on the second shelf, prints to impress on bricks; on the third shelf, a canopus and a scarabæus; last shelf, other prints and funeral vases; at the sides of the buffet, suspended from the wall, an Ethiopian funeral bed, found in an Ethiopian tomb.

In the four first cabinets are seen numerous small figures of divinities and mummies, in bronze, stone, porcelain and wood, cases of embalmed animals, covers of scrolls, and a considerable number of scarabæi. In the *second cabinet*, nearly opposite as we enter, are a bronze vase, a sistrum, and on the third shelf to the right, a beautiful censer, above which are two metal specchj. In the *third cabinet* are numerous scarabæi; among which the first to the left, on the second shelf of the wall opposite the window, is of hardest jasper, with an inscription in eleven lines, bearing the date of the XI. of the reign of Amenoph III., the Memnon of the Greeks, and of his wife Taja, the second day of the neomenia of the month Athir, which corresponds with the year 1690. B. C., when the stone was engraved to commemorate the royal marriage, and consequent pacification of Egypt (a). On the second

The cabinets.

(a) The scarabæus is a stone cut in form of a beetle, *scarabæus*, and worn by the ancient Egyptians and Etrurians as an amulet, the beetle having been considered an image of the Creator, because it forms a ball of mould with its hind legs, in which it deposits its eggs, an emblem of the world instinct with divinity, whence in hieroglyphics the beetle means the earth, and both are called by the same name, . The scarabæus was generally engraved with an inscription, and with the emblem or the likeness of some protecting divinity, and was worn on the finger or neck.

shelf, opposite the window, is a precious necklace, brought from the cemetery of Gournah, consisting in part of an azure enamel, on which is inscribed the name of Renoubka, one of the most ancient kings of the XVI. dynasty, having been nearly contemporary with Abraham, 1996 to 1824 B. C. In *the fourth cabinet*, among the papyri, which amount to thirty-two, some are written in hieroglyphics, some in the hieratic, some in the demotic character, some of greater, some of less dimensions, one, the uppermost on the wall opposite the window, 15 feet 6 inches in length, written in hieroglyphics, the greater number funeral, and one, the lowest opposite the window, representing the scene of the Amenti or judgment, where Osiris is enthroned, with his forty-two assessors seated before him, while the genii are weighing the good and evil actions of one, whom we observe to the right, between two other Genii, waiting the dread award of final doom. All these papyri have been arranged with analogous expositions by the illustrious Card. Mai. On this wall, in the centre, are ornaments of a female mummy, and two plaited ringlets of her hair. In the VII., VIII., and XIV. compartments letter A., the papyri are adorned with coloured figures, and represent various scenes, exhibiting the rites and ceremonies that precede and follow the judgment of Osiris, the fiery torments of the damned, the furies that beset them, a relic of a primitive patriarchal tradition. On entering *the fifth and last cabinet*, we observe various stelae affixed to the walls; and in the upper range are fifteen square stone tablets with as many Cufic inscriptions. At the end of the marble shelf, to the left as we entered,

is a large fragment of a relief in calcareous stone found in the temple of Mandù; the principal divinity of Hermontis, and recently brought from Egypt. The youthful figure, to the right, is Tutmes IV., fifth king of the XVIII. dynasty, better known as Meris, the chief subject of the inscriptions of the Lateran obelisk, whose name is here inscribed over his head, and who lived XVII. centuries before the Christian era. He stood between two divinities, which have nearly disappeared, but of which the hands of one still remain, pouring from a vase the divine liquid, which was to render the youth worthy of empire. Above the extended arms had been an inscription, which has disappeared; and beneath still remains another, denoting *the purification of the youth Meris*. In the adjoining corner is the stela of his mother Queen Amensè, illustrated by the late Cav. Rosellini (a); and the small wooden frames over the basrelief of Meris enclose inscriptions relating to him and Queen Amensè. On the wall opposite the window is a portrait on stone; and the objects on the shelf beneath are Roman. The head in gess on the next shelf is a cast from one in Berlin. The stela in basalt, behind the recumbent Nile, is that of Nofrebai adoring Pthah, the Egyptian Vulcan. Near the two statues of Mercury are some wooden, framed stelae among which is a fragment of a painted one, on which is represented, in the act of making an oblation to the god Phré, Osorchon son of Tolkellothis, who was of the dynasty of the Bubastites, priest and prince, and who lived VIII. centuries before Christ. In the window is a large

(a) Monumenti dell' Egitto e della Nubia illustrati, Monum. Civili II. P. 64, 173. 207.



inscription relating to Meris, brought from the temple of Mandù. On the lower stela, affixed to the right wall of the window, is represented a mummy on the funeral couch with a Phœnician inscription; and on the opposite side is a small stela of painted sandstone, with the name of Ramses X. of the XX. dynasty, who lived XIII. centuries before Christ, together with a fragment of a pilaster, on which is inscribed the name of Siphtah, husband of Queen Tuosra, of the XVIII. dynasty. In the centre of the room is the point of the obelisk of the piazza Navona; and on it stands a large fragment of calcareous stone, inscribed, as is seen, at different times on both sides, on one of which is represented a female playing on a harp.

Important illustrations afforded by the Egyptian museum, in writing;

Having made the round of the Egyptian museum we shall now briefly advert to the illustrations which it affords of writing, painting, sculpture and architecture in Egypt, the cradle of the arts and of civil, military and religious institutions. Judging from the three stages, which human industry must have journeyed before arriving at the present very simple method of writing, which employs but a few elements for the expression of an almost infinity of ideas, the Egyptian bears the evident impress of being primitive, consisting as it does of pure ideography, of the mixed symbolic and phonetic, and of the simple alphabet, as far at least as regards Greek and Latin names. Of the *pure* hieroglyphics we have had illustrations in the inscriptions of the lions of Nectanebo or the first of the Pharaohs of the twenty-ninth dynasty, and on the summit of the sarcophagus of the priest of the goddess Pascht: of *pure profile* we have had illustrations in the large fragment of the throne

of Ramsès III. or the great Sesostris, and on the cover of the sandstone sarcophagus of the scribe Imôthp, and around the basalt sarcophagus of Manetho: of *simple contour* we have illustrations in the scarabæi, amulets, small figures and funeral vases of the cabinets: the *linear* hieroglyphics are seen on the coffins of the mummys and the greater number of the popular papyri: and the fifth class or painted hieroglyphics are exemplified in the stelæ of Ramsès X., of the royal son of Takellothis, and others in the fifth and last cabinet.

The examples of painting supplied by this museum exhibit, it is true, hardness of outline and want of perspective; but they are also characterised by facility of invention, spirited composition, and remarkable richness of tint. Of this we have had examples in the coffin of Giotmut, mother of the sacred scribe Chons, and in the wooden stela of prince Takellothis, praised by Champollion for its vivid freshness of colouring, although he had only seen a smaller fragment of it in the museum at Turin. Painting;

With regard to Egyptian sculpture, we have seen the colossal statue of Twea, the torso of the statue of Nectanebo, and the two noble lions, the last known sculptures of the Pharaohs, in which Rossellini finds much to admire; whilst many of the birds, quadrupeds, and reptiles, contained in the cabinets, come so close to nature that they may be studied by the Naturalist. Sculpture;

With regard to Egyptian architecture we saw the capital brought from Thebes, of the second order of architecture, executed in the severest style, according to the classification of Lepsius, who deems this fragment alone sufficient to prove that the Greeks Architec-  
ture;

Manu-  
factures;

Chrono-  
logy; and  
history.

borrowed the idea of the orders from the Egyptians (a).

The state of Egyptian manufacture we recognise in the papyri, in the swathing of the mummies, in the vases, bronzes, figures etc.

But the most important acquisition derived from the collection in this museum regards chronology and history, the illustrations of which amount to about twenty-eight, consisting of records of kings, queens and royal princes and priests, whose names alone are generally sufficient to mark fixed epochs, and occur in the following chronological order: 1. *Renoubka*, one of the oldest of the XVI. dynasty, approaching the days of Abraham: his name is inscribed on an enamel of a necklace in the cabinet of the scarabaei, found in the cemetery of Gournah. 2. *Amenoph*, marking about 1822 B. C.: his name is inscribed on the statues in the hemicycle. 3, 4. *Amense and Amènhè*, the former Queen, the first of the XVIII. dynasty; and the latter her husband, and thence nominal king, recording about 1750 B. C.: their stela we saw in the fifth cabinet. 5. *Thutmès IV.*, fifth king of the XVIII. dynasty, who succeeded to his mother Amensè, and whose stela marks from 1740 to 1727 B. C. 6, 7. *Amenoph III.*, eighth king of the XVIII. dynasty, about 1690 B. C.: he and his wife Taia are mentioned on a scarabaeus which we saw in the third cabinet; and he also erected the six lioncephalous seated statues of Paset, each of which bears his name. 8. *Menephtah I.*, father of Sesostris, from 1604 to 1579 B. C.: we saw the fragment of his seated figure near that of his wife Twea. 9, 10. *Twea and Conchères*, the mother and

(a) Sur l'ordre des colonnes-piliers en Egypte etc., in the *Annali dell' Istituto di corrispondenza Archeologica*, vol. IX. fasc. 2 e 3.



sister of Sesostris, both effigied in the hall of the lions. II. *Ramses III.* or Sesostris, who reigned from 1565 to 1499 B. C., and whose name occurs on the fragment of his statue and on the statue of his mother Twea. 12. *Siphtah*, husband of queen Taosra, of the XVIII. dynasty: his name occurs on the fragment of a pilaster in the fifth cabinet. 13. *Ramses V.*, second king of the XIX. dynasty, mentioned in the papyrus of the XII. compartment, letter C.: he lived XV. centuries before Christ. 14. *Ramses X.*, head of the XX. dynasty, who lived XIII. centuries before Christ: his name we saw on the small stela of painted sandstone. 15. *Osorchon*, son of Talkellothis, who lived VIII. centuries before Christ: his name occurs on a stela in the fifth cabinet. 16. *Psammeticus I.*, fourth king of the XXVI. dynasty, who reigned from 654 to 609 B. C.: his name occurs on two small naopharous statues, brought from his original country Sais, one in diorit, the other in red granite, both in the hall of the lions, and also on one of the basalt sarcophagi and a papyrus in the XII. compartment, letter A. 17. *Apries*, of the XXVI. dynasty, mentioned on the sacerdotal vesture of the naopharous little statue in the fourth hall: he reigned 588 B. C. 18. *Amasis*, successor to Apries, *ibid.* 19. *Psammacherites*, successor to Amasis, *ibid.* 20. *Cambyses*, the Persian oppressor of Egypt, who reigned 525 years B. C. *ibid.* 21. *Darius*, successor to Cambyses, *ibid.* 22. *Nectanebo*, of the XXIX. legitimate dynasty, whose name occurs on the lions and on his torso: he lived three centuries and a half before our era. 23. *Ptolomey Philadelphus*, whose statue we saw in the hall of the lions, and who lived 284 B. C. 24. *Arsinoe*, his wife, whose statue we saw in the same hall. 25. *Ptolomey Phi-*

*lopatér*: his name occurs on a papyrus in the XI. compartment, letter E, and his reign corresponds to 218 B. C. 26. *Arsinoë*, his sister and wife. 27, 28. *Ptolomey Euergetes*, and his wife Berenice, parents of the preceding, *ibid.*

Stairs  
leading up  
to the  
Etruscan  
museum.

Returning to the Hall of the Greek Cross, we meet to our left the stairs leading up to the Etruscan museum, erected by Simonetti to form a communication between the two floors of the museum of Pius VI., on two different levels, caused here by the skirt of the Vatican hill. The steps and balustrade are of white marble: the first flight is decorated with twenty granite columns; its second, with as many marble pilasters; and its third, which leads directly to the Etruscan museum, with eight exquisite columns of breccia corallina. The arch on its third landing is also decorated with two columns of red porphyry and with a handsome granite vase; and the alto rilievo, to the right of the entrance of the museum, in form of a tripod, represents Hercules slaying the sons of Hippocoon.

The  
Etruscan  
museum.

THE ETRUSC. MUS. This museum which rivals the Egyptian, is altogether the creation of the reigning Pontiff, Greg. XVI., having been completed under his auspices in 1837. The locality which it occupies, consisting altogether of ten rooms, not including passages, had been part of the residence of the Card. Librarian, in the Belvedere palace, and exists from the time of Innocent VIII.; and the principal part of its treasures come from the Necropolis of Vulci, Tarquinia, Argilla, Caere, Tosconella, Bomarzo, Orte, and other Etruscan cities in the vicinity of Civita Vecchia, and none of more than a day's journey from Rome. The excavations, of which they

are the fruit, are conducted as matter of private speculation; and the only restrictions imposed are that the Papal government should have the first choice of purchase, and may also forbid the sale of the articles out of Italy. The excavations are in the hands of a few dealers, such as Capranesi, Campanari, Fossati, Basseggio, or of eminent collectors such as the Cav. Campana and Prince Canino.

Within the last twenty years ancient Etruria, which includes that tract of country between the Tiber and the river Armenita, now the Fiora, has attracted the attention of the learned and the curious of every civilised country. The materials on which learned industry has to exert itself are still on the increase; and the present Pope, who first conceived the idea of collecting together in one locality these precious remains of antiquity and art, found within his dominions, is entitled to the gratitude of every admirer of antiquity. Active and vigilant in his high and holy station, in presiding over the councils of the Catholic world, he has devoted and still devotes many of his intervals of leisure to his favourite museum; and he merits no ordinary eulogy for the zeal, taste and liberality evinced in the selection, distribution and allocation of these records of the ancient world. They consist of various articles in gold, silver, bronze, ivory, bone, in painting, sculpture and architecture; and constitute so many connecting links between the monuments of Egypt, Greece and Rome, bearing unequivocal testimony to the civilisation and refinement of a people, who flourished centuries before the foundation of the city of Romulus. The habitations of the living disappeared under the destroying influence of time, devastation



and barbarism; but those of the dead remained intact; and from them has issued a solemn voice, inviting us to turn for a moment from the works of the Republic and the empire, and contemplate in these precious remains the palpable proofs of the primitive civilisation of Italy before the Romans, of her arts, her wealth and her luxury. A new light has thus risen to dissipate the dense darkness of centuries, and to enable the antiquary of a future day to place in a clear point of view the condition of ancient Italy and the primitive history of her people—But it is time to introduce the reader to the monuments themselves.

**Vestibule.**

On entering the vestibule we meet to the right a sarcophagus, in terra cotta, of a female whose figure is seen recumbent on the lid with her head veiled, and a crown in her left hand, on one finger of which is a ring. On the lid of the opposite one reposes a young man with a crown of flowers hanging from his neck, one of laurel on his head, and a ring on one of the fingers of the left hand. On the sarcophagus opposite the entrance reposes another female figure, richly decorated with necklace, bracelets, armlets, rings, earrings, and a crown. At the sides of this third sarcophagus are two horses heads, also in terra cotta, found over the entrance of a tomb in Vulci; and around the walls are various profiles, some extremely well executed,

**Second room.**

The next room is a sort of oblong passage, in which are urns of terra cotta and alabaster of Volterra, together with various heads ranged on the shelves. The first urn to the left, on entering, is decorated with a relief of a man on horseback on his last journey to the city of the dead; and on the lid of the opposite one is a female draped and veiled on a rich

couch, with a fan in her hand. The relief on the second urn to the left represents Helen embarking on a Greek vessel, an emblem of the voyage of life; and on the opposite one is an unknown combat. On the third urn to the right is a relief symbolical of the journey of life; and on the opposite one is a warrior slain by his adversary, and another with a centaur combating with Lapithæ. On the lid of the urn against the end wall is a matron nobly draped, and a person whose bust is lost with an oenochoe in the left hand; and on its side is a relief of the story of Ænomaus and his charioteer Myrtilus, Pelops and Hippodamia. To the right of the door by which we entered is an urn with a recumbent veiled figure, and a relief of two genii veiling themselves with the fringes of their dress, and between them Laodamia on a magnificent couch, to whom appears Protesilaus returned from the dead to pay her a last visit; and on the opposite urn is Acteon attacked by his dogs. The last to the left has a relief emblematic of the journey of life; and on that in the window is a relief representing a funeral procession.

On the floor of the next room is a large sarcophagus in Third  
 nenfro or volcanic indigenous stone like peperino, found room.  
 at Tarquinia in 1834. On the end opposite the window  
 Astyanax, supported by his tutor, flies for refuge  
 to an altar, whither he is pursued by Pyrrhus;  
 and on the opposite end is a human sacrifice. On  
 the side next the wall, beginning to the right,  
 Eteocles is enthroned, listening to the demands of  
 Polynices, while an evil genius impels him to his  
 fate: in the centre the two brothers mortally stab  
 one another, Polynices being on one knee; a tutor  
 conducts from the scene the aged Ædipus, who is

stopped by an evil genius; and Jocasta seated to the left meditates self-destruction. On the fourth side Clytemnestra lies dead on a table, beneath which is seated Electra mourning her fate, and consoled by Pylades, while at the extremity to the left two genii are about to seize Orestes, and to the right Ægisthus lies dead on the ground, mourned by a friend, and two others are engaged in conversation on the subject. On the four wooden pedestals in the four corners of this room are four rude but singular cinerary urns, found near the lake of Albano, which must have been extinct before the historic period. They are supposed to represent the huts, inhabited by their tenants during life, fragments of whose bones they still contain. Originally they had been shrined each in a vase, such as that on the floor, with a lamp, knife, stylus, canceller and other instruments; and each urn still retains its Oscan characters. These formed part of a collection preserved in the vicolo delle Grazie in Albano. *Fourth room.* On entering we observe to the left a statue of Mercury in terra cotta, found at Tivoli, and so elegantly proportioned that it is supposed to be of Roman workmanship. To the left behind this statue is an urn found at Toscanella in 1834, the lid of which represents a bed with a rich coverlet, on which is a mattress; and on the mattress lies a buskined young man either reposing or dead, whose head rests on a richly fringed pillow: near the bed is a footstool or step, on which is a greyhound. The figure is not unlike a wounded Adonis; but the Etruscans represented historical subjects on funeral beds and the lids of urns, and mythological on the the sides only. On the shelf to the left, as we entered,

Fourth  
room or  
room of  
the Mer-  
cury.



is a basrelief of Hercules destroying the bull ; on the opposite shelf is Hercules strangling the Nemean lion ; and the reliefs on the other urns are for the most part repetitions of the combat of Eteocles and Polynices. *Fifth room.* This and the two following rooms contain the vases and tazze, almost all of which were found in Vulci ( 1828-1836 ), Caere, Norcia, Bomarzo, Orte, Tarquinia and Toscanella ; but Vulci has been by far the largest contributor. They are all reduced to the following classification, *Olpe* or vases for mixing ; *Hydria*, *Kalpis* or water vases ; amphora, *stamnos*, *rhyton*, *thericlea* ; Crater, *Kelebe*, *oxybaphon*. They present all the known varieties of Etruscan workmanship, including the light yellow vases, with particoloured griffins, sphynxes, and mythological animals, in which we recognise the Egyptian origin of Etruscan art ; the red vases with black figures, marking the most ancient period of the purely Etruscan school ; the black vases with red figures, in which the manufacture attained its highest perfection ; the black vases of Volterra with black reliefs ; and finally the red vases of Arezzo with red reliefs. The collection of *tazze* presents numerous specimens of great rarity and beauty, the subjects of which afford a complete epitome of ancient mythology, the deities with their symbols, episodes in the Trojan war, the siege of Thebes, and the almost continuous history of the Argonautic expedition, illustrated by the *Tazze Argonautiche*, from the first preparations of that celebrated expedition to the final interposition of Minerva in rescuing Jason from the jaws of the dragon. The most modern of those vases and tazze cannot be less than two thousand years old, for of them we find no traces

Fifth room  
or first  
room of  
the vases.

in any ruins of a later period, in Roman baths, villas, or in the houses of Pompeii or Herculaneum, where vases of terra cotta, not painted, exist in abundance, but where not a single Etruscan vase has been discovered. It is not my intention to give a catalogue of these vases and tazze: I however shall select a few for particular description, referring the reader for minute details and illustrations of each to the elaborate work in two folio volumes published by my learned Friend, Father Marchi of the Roman college, S. J.— Opposite the first window in this room is a *crater* found at Vulci in 1835, on which is painted, on a whitish ground, Mercury confiding to Silenus the new-born son of Semele and Jove: the hairy old man is seated on a rock with the thyrsus in his left hand, and at the sides stand two of the future nurses of the infant Bacchus. On the other side of the vase are three Muses, one seated and sounding the lyre. *Sixth room.* The second vase to the left, on the floor, is a hydria, *kalpis*, found at Vulci in 1834. On one side are represented Ajax and Achilles playing at dice: one has thrown number three, the other number four, as is inscribed in Greek on the vase. On the opposite side are Leda, Tindarus, Castor and Pollux. Leda holds a branch and lotus flower: Castor caresses a dog; Pollux holds the bridle of his horse and a lance; and Tindarus pats on the head the horse of Castor. A child, whose name is also inscribed, closes the scene. The vase, according to the inscription, was executed by Ezecias; and Onetor received it as a prize. This hydria excels every other in the museum. On the shelf directly opposite this vase is another found at Vulci in 1836, on which is represented the Delphic Apollo on his tripod. Apollo,

Sixth  
room or  
second  
room of  
the vases.

with a collar and laurel crown, the quiver on his shoulders and the lyre in his left hand, is seated on a lofty tripod, which floats on the sea, in which fishes swim; and on the dry land are two dolphins. This, which is the largest in this room of the hydria class, proves the estimation in which the Delphic oracle was held by the Etrurians. Opposite the second window is another hydria, *kalpis*, on which is represented the death of Hector. Achilles has already mortally wounded his adversary with a lance, which broke in the encounter: he has drawn his sword: Hector falling abandons his shield but retains his lance: Minerva rejoices in the victory of Achilles; Apollo, lamenting the death of his favourite Hector, menaces Achilles with the fate that awaits him. This hydria was found at Vulci in 1836. In the centre of this group is a vase of singular form, *holmos thericleios*, with redish figures on a chalky ground: the foot and cup are painted with meanders; and on the body are swans, harpies, sheep, goats, dogs, boars, tygres and lions, with the Caledonian hunt, combats, and the Greeks and Trojans contending for the dead body of Patroclus. On the shelf between the windows is an amphora, *pelike*, with a painting of the prayer of the oil-presser heard. At each side of an olive tree are seated two men as if in the act of pouring oil into two amphorae; and near them is an oil-vender after having filled another vase: near the former is the inscription: **O ZEY ΠΑΤΕΡ ΔΙΘΕ ΠΛΟΥΣΙΣ ΓΕΝ** ( *γενομαι* ), *Father Jove, o if I should become rich*; and near the latter is the inscription: **ΕΔΕ ΜΕΝ ΕΔΕ ΠΛΕΟΝ ΠΑΡΑΒΕΒΑΚΕΝ**, *Yes, it has already exceeded the measure*, alluding to the vase before him, which



Seventh  
room, or  
hemicycle  
of the  
tazze.

is one of measure. Among the vases is an amphora, *pelike*, repaired by the ancients with brass wire, which is still well preserved: on it is a Victory offering a libation in presence of a warrior and a bearded figure; and on the other side are two females and an old man, subject unknown. A crater, *Kelebe*, was also broken and repaired by the ancients: on it is Silenus pressing with his feet some grapes, the juice of which is received in a cup beneath: Bacchus stands before him: another Silenus carries a vase filled with wine; and two women, one with a thyrsus, close the scene. It was found at Caere in 1836. *Seventh room.* This semicircular hall contains the tazze, among which is one, *kylix*, found at Vulci in 1837, on one side of which is a Victory between two Palaestic figures, one with a strigil, another with a torch, and a third with a balsamary. In the interior is Triptolemus in the car of Ceres, drawn by winged serpents. On another tazza, *kylix*, found at Vulci in 1835, is Mercury, having stolen, on the day of his birth, the herds of king Admetus, confided by their owner to the care of Apollo. On the exterior the artist has represented the moment when Apollo, having discovered the robbery, goes in search of the robber. Maia, the mother of Mercury, goes in search of her son, who is represented as an infant in a cradle between oxen, to indicate his recent birth; and inside is a libation, accompanied with the double flute. In one of the central recesses is a vase with Priam, Hecuba and Hector: Hecuba has presented Hector with a libation which he accepts reluctantly; and Priam looks on in thoughtful attitude. To its right is another vase on which is represented a Baccante menacing Orpheus with a bipennis. In the

glazed cases are numerous curiously formed cups, of various materials, some with female heads, some with heads of sheep, one with an European male and an Ethiopian female, some with masks, birds, beasts, imaginary figures, some with ornaments in relief, and one with the human figure as a handle. Several bear Etruscan inscriptions. One cup, *skyphos*, is lined internally with silver; and on one balsamary is inscribed the Etruscan alphabet.

*Eighth room.* Returning hence to the seventh <sup>Eighth</sup> room we thence enter the room of the bronzes, all <sup>room or</sup> of which were found from 1830 to 1838 in Caere, <sup>hall of the</sup> Bomarzo, Vulci and Orte. On entering we observe bronzes. to the right the warrior of Todi, found near that city in 1835, and vested in a cuirass: the long iron spear which he held in his left hand has been devoured by time: the helmit is a restoration; and on the fringe of the cuirass is an Umbrian inscription, which is repeated beneath the statue. At the sides of the statue stand two tripods; and affixed to the end wall are three shields, some arrows, javelins, a long thyrsus, several specchj or mirrors etc. etc. Opposite the statue is a bier or funeral bed on six legs; the base of the bed consists of iron plates reticulated; and its supporters were decorated with very low reliefs of human figures, chimerae, quadrupeds and lotus flowers, fragments of which remain. To the right and left of the bier are one small and two large cauldrons, ornamented with heads of chimerae; and between them is the bronze statue of a seated child, wearing the bulla, and in the act of rising. On the left arm, which is mutilated, is an inscription. This statue, found at Tarquinia, is graceful; the countenance possesses much vivacity;

but the foldings of the flesh are merely indicated by rude lines, as is also the hair. On the side-wall opposite the windows are helmits found at Vulci, vizards, armour for the legs, arrows, javelins, a trumpet, fragments of cuirasses and shields; and beneath is a perfumer on six wheels, decorated with lions in relief; braziers, vases etc. To the other end wall are also affixed three shields: eleven shields were found in the famous Regulini-Galassi tomb at Caere, among which were these and the three on the opposite wall. Beneath are ranged a brazier with its tongues and fire-shovel, large and small ladles, strainers, vases, buckets, pans etc., most of them found at Caere. At this extremity is also a war-chariot found at Roma Vecchia, consisting of wood, still in part sheathed with bronze: the wheels and pole are modern. At one side of the car is the arm of a colossal statue found in the harbour of Civita Vecchia; and on the shelf behind it is a mutilated statue found at Chiusi. In the windows are various fragments, bronze ornaments, a series of idols found at Caere etc.; and opposite the second window is a bronze cista or box, used in some temple to contain sacred emblems for the mysteries, found at Toscanella. Near it is a brazier with tongs on wheels and a poker with the figure of the human hand at one extremity, found at Caere. In this room is also a vase containing a resinous substance, which, on being heated, proved to be a most powerful perfume, composed of galbanum, myrrh, and frankincense.

In the centre of the room stands a large round table, in the middle of which rises a polygonal superstructure, both divided into glazed compartments,



revolving on a pivot for the convenience of visitors , and enclosing the finest collection known of ancient ornaments of elaborate workmanship. One compartment of the superstructure contains a large breastplate of gold , adorned with reliefs in twelve zones , besides four in the centre , with winged genii , human figures , animals , and wild beasts : it had been fastened on each shoulder with gold chain and fibula and was found at Caere on the bier already mentioned. It is supposed to have belonged to a priest of Mythras. Here also is a gold head ornament consisting of two discs , a larger and a smaller one , with straight fillets between them ; the larger ornamented with five dogs ; the smaller with ducks and griffins ; a gold necklace composed of sixteen small tubes and fourteen spheres ; a silver plate ; fragments of silver gilt dishes with figures of men , women , horses and birds ; a silver bowl gilt inside and covered with reliefs of lions , warriors and birds in the Egyptian style ; three gold cases with four lions heads hanging from one extremity ; a gold clasp with the souls in happiness bearing lotus flowers , emblems of immortality ; two silver vases with the name of Larthia inscribed on each ; a small silver vase with gold handles and the inscription *Mi Larthia* ; a silver cup with reliefs of warriors on foot , on horseback and in chariots ; a square double chain , and a beautiful single one , not excelled in minute delicacy of execution by the gold filagrees of Genoa , or the gold chains of Venice and Trichinopoly ; gold bracelets , on one of which the soul is represented assailed by evil and defended by good genii , together with souls in glory ; two large and nineteen small fibulae , all found in the Regulini-Galassi tomb at Caere. There are

moreover a laurel crown of gold found near Ancona in 1840; an oak crown, found at Vulci in 1837; other gold crowns of ivy, bay, olive; gold buttons; brooches; amulets, finger-rings; earrings; bullae etc. Some of the finger-rings are set with jewels, some jointed, some consisting of scarabaei set in a swivel; and of the earrings some consist of a single stone set in gold, others are in form of a ram's head, a bird or a quadruped, designed with exquisite taste and wrought with consummate skill; and so elegant are the female ornaments that they might be worn as novelties at the present day in any court of Europe.

Ninth  
room or  
hall of the  
Etruscan  
paintings.

From this hall we enter an obscure passage, which leads into the hall of the paintings copied from those found at Tarquinia in 1827 and 1831. On the floor are ranged various ollae of terra cotta; and in the first window to the left, as we entered, is a pedestal found at Vulci, with an inscription to Flavius Valerius Severus, raised to the title of Caesar, A. D. 305, by Galerius. Among the cippi one found at Todi has an inscription in Etruscan and Latin. The paintings on the walls are exact copies of those found on the nenfro walls of the sepulchral chambers and are seven in number, the horizontal ranges of each being copied from the two side walls and the end wall of the tomb, and those of the summit having occupied the spaces at the sides of the upright that supported the roof. *The first painting to the right*, as we enter, represents a young female standing on a footstool, and rendering the last offices to a dying old man with peaked hood, who lies extended on a rich couch, while at the head and foot of the bed are two children, of the dying man, who beat their foreheads with grief. A bearded dancer,

with a chaplet on his head and right arm, is in readiness to render festive the scene. On the other two supposed walls of the tomb are trees growing, several crowns hanging from the branches, and cornices, men playing on instruments, dancing and drinking, to appease the infernal deities. Lions and birds are painted beneath the supposed roof. *The second painting to the right* has two ranges on each supposed wall. Above is a funeral feast, at which six persons recline on three couches, among whom three are eating hard eggs, and therefore, if we may judge from Roman usage, commencing the feast: a player on the double flute cheers the scene: two camilli are in attendance; and under the couches geese pick the fragments. In the range above them are represented funeral games, to appease the infernal deities, wrestling, leaping, running on horseback and bounding with the lance; and at the extremity of this range are the boxes of the palaestra or circus in double rows, the upper for persons of distinction, the under for persons in humble life. The lower range presents three men who dance with three females with trees between them; and above them are continued the races on horseback, on foot and with the lance, and the throwing of the quoit. The boxes are here only at the right extremity. On another lower range is repeated the dance, and a female plays the double flute. In the remaining range they are preparing the race of the biga: three are in readiness; and two are getting ready. Here too the boxes are only on one side. Under the supposed roof is a large comtharus with two men at its sides bearing strigils in one hand and an oenochoe in the other; and at the sides are two recumbent male figures, crowned, and eating, drinking and conversing. *The*



*third painting* is a repetition of the funeral feast and funeral dance. Here however the Camillus wears a tunic, over which is an emblem like a small cross; and he bears the cullender in one hand and an oenochoe in the other. To the right is a frame, on which various vases and ornaments are very tastefully arranged. *The fourth painting*, besides the real door, presents three false ones. Over the door of entrance are two tigers; at the sides of the tigers recline two Sileni, who drink and converse; and at the feet of each of them are a swan and a goose. Under the roof are lions, stags and panthers. In the range with the real door is painted a sacrifice of a fish, and crowns hang as usual from the walls; and behind a long bed is a man with five olive branches, which he is ordered by another to bear to a fixed place. To the left are five persons who dance as they bear vases and crowns for the feast. On another range are a person playing the double flute, two women dancing and a dog in a playful mood. On the opposite side are two young horsemen preceded by a person on foot, forming part of the same cavalcade with the other two on the next range. After the third false door are two pair of pugilists separated by a sort of stand, and a flute player; and near the door are two persons playing dice. Over the seventeen figures of this painting and over the dog are Etruscan inscriptions. *Fifth painting.* This painting is a repetition of the funeral games, of wrestling, racing, boxing, dancing etc. *Sixth painting.* On two ranges, representing the two lateral walls of the tomb, dance ten figures, four men and ten women: one of the men plays the double flute, one of the women the castanettes: another woman bears a crown in her hand; another has no crown;

and the rest are crowned like the men. The ground is planted with trees, on which are birds; and a hair crouches on the ground, while a fox is running off. On another range is the funeral feast: the Camillus is in waiting; a man is playing the flute; and a cat, a cock and a partridge feed on what falls from the tables and couches. The guests wear crowns; and other crowns hang from the walls. Under the supposed roof are two men, before one of whom is a bird. The birds, no doubt, bore relations to the deities, and signify augury (*a*). This more than any other exhibits to advantage the richness of the Etruscan dresses and vases. The door is guarded at the sides by two horsemen, wearing only the clamys, and seated astride; and above them are two panthers. *Seventh picture.* The three ranges of this picture are adorned with trees; and from the cornice hang crowns and a band; and another band runs from one tree to another. Opposite the door are two mounted persons with whips; between them a young man plays the double flute: an old man presents a cup to a female; and the female accompanies her words with action. On the second range two dismounted horsemen hold with one hand the bridles of their horses, in the other a crown, and are engaged in conversation. Hippocamps and horses are painted under the roof. The third range resembles this, save that the horsemen have no crowns; and the position of the female is between two of the horsemen.

Returning to the hall of the bronzes we pass from it into an adjoining small room, in which is appropriately given the ordinary form of an Etruscan tomb. Two lions watch at its entrance: it is without light: at the sides and extremity stand the sarcophagi

Tenth  
room or  
that of the  
Etruscan  
tomb.

(*a*) App. Claud. ap. Fest. *Oscines aves*.

with their vases and tazze; and from the walls hang other vases, or whatever may be the distinguishing character of the tomb. Opposite the entrance to this tomb is a bronze vase, found in the large tomb at Caere, of form not unlike a chalice: it is supposed to have been used for perfumes: and is covered with reliefs of lions, bulls, harpies and winged chimerae.

Hall of the  
Bigæ.

This hall was erected by Pius VI., and is so called from the ancient two-wheeled, two-horsed white marble chariot in its centre. The seat of the car, which had served at one time as an episcopal chair in the church of S. Mark, and the body of one of the horses are the only parts which are ancient. The objects around occur in the following order, beginning to the right as we entered: statue of Modesty; a bearded Bacchus, found at Monte Porzio, with the word Sardanapalus inscribed on its mantle by a modern hand; a sarcophagus with a chariot and horse race by Amorini; Bacchus; Alcibiades with his foot resting on his helmet: a veiled priest in the act of offering sacrifice; a sarcophagus with a chariot race by Amorini; Apollo with the plectrum and lyre; a Discobolus, found by our countryman, Hamilton the painter, on the Appian way; Phocion; a sarcophagus with a chariot race by Genii; a repetition of the famous Discobolus of Myron, whose name is inscribed on it in Greek, found near the great fountain of the Claudian water on the Esquiline in 1781.: Pliny (*a*) and Lucian (*b*) inform us that the Discobolus of Myron was in bronze, and stood in the vestibule of a palace at Athens: a victor in the circus; a philosopher holding a scroll, by some supposed to be Apollonius Tyaneus, the Pythagorean philosopher and magician, by others Sextus

(*a* Lib. XXXIV. c. 8. (*b*) Philopseud. S. 18.



of Cheronaea, preceptor to Marcus Aurelius and Lucius Verus; a sarcophagus with Achilles dragging the dead body of Hector around the walls of Troy; and lastly Diana and her dog.

This gallery was erected by Pius VI. after the design of Simonetti, and derives its name from its numerous vases and candelabra. Nearly all the objects which it contains explain themselves, and it will therefore suffice to point out a few in each division: *Division I.* In the windows at the sides of the entrance are children in birds' nests on clumps of trees; and around the walls are numerous vases, busts and statues of little interest, except 1385, a beautiful sleeping faun, to the left. in green basalt. *Division II.* To the right and left, two tripods, one of marble, the other of alabaster. In the window to the right, 1383. A faun in the act of getting a thorn drawn from his foot by a Satyr.; 4392. Diana of Ephesus with the signs of the Zodiac on her bosom, and numerous breasts beneath, emblems perhaps of celestial and terrestrial Nature. Before Diana, a sarcophagus with the death of Ægysthus and Clytemnestra. 1561. Bacchus. 1460. Paris. 1402. Mercury. Opposite Mercury, a beautiful fountain supported by Sileni. To the left, 1466. Ganymede borne to heaven by the eagle. In the square niche, Venus having stepped out of the bath. Before the niche, a large sarcophagus with the story of Protesilaus and Laodamia, the former slain as soon as he has landed from the ship, the latter guilty of suicide. *Division III.* This division contains all the objects found at Tor-Marancio, on the farm of the Duchess of Chablais, who presented them to the museum, as is recorded by an inscription to that effect under

Gallery of  
the vases  
and can-  
delabra.

the window to the left. Under the opposite window is a mosaic with fish, a pullet, asparagus, dates etc., part of the floor of a triclinium. Opposite the window is Silenus mounted on a goat. To the left are three statues of Bacchus, the last and largest in excellent preservation; and around the walls are a few ancient frescos of dancing figures. *Division IV.* To the right, 1527. Bacchus. 1528. Victory in repose. On the floor, a sarcophagus with Bacchus and Ariadne. 1556. The pescatore, with fish in his basket. 1559. A handsome marble vase with Bacchanalian reliefs. 1561. The city of Antioch with the head turreted, and the river Orontes at its feet. To the left, children with birds; a large sarcophagus with Diana slaying Niobe and her children. 1585. A beautifully chaste white marble vase. 1580. The group of the child struggling with the goose, inferior to that of the Capitol. 1407. Two candelabra, the largest and the finest in the collection, found at Palestrina, sculptured with divinities and richly decorated with foliage. *Division V.* To the right, 1624. The Spartan female foremost in the race. 1628. Nemesis. 1674. A Comedian. To the left, children with birds; a sarcophagus with the rape of the Leucippides carried off by Castor and Pollux, as they were about to celebrate their nuptials with Lynceus and Idas. *Division VI.* To the right, a pretty statue of Ceres; a sarcophagus with Diana and Endymion, Ganymede with the eagle; a faun with the pedum in his right hand. To the left, a Phrygian combatant on one knee; a sarcophagus with the battle of the Greeks and Amazons. With this gallery terminates our walk through the Vatican statuary. Before leaving Rome strangers usually visit this de-

partment of the museum by torch-light, which produces an imposing illusion highly favourable to effect. Seen by torch-light the marble loses its hardness and seems mellowed into flesh: the forms seem to live and breathe; and the countenances seem animated with the passions that characterised their prototypes. The anatomical and artistic details are displayed by the reflection of the torches, waved along the outlines: kings, queens, emperors, empresses, heroes, orators, philosophers and poets seem to gaze from their thrones or pedestals on the passing groups that flit along; and the divinities of Greece and Rome, restored, as it were, to their shrines, seem to look down with complacency on their new votaries, and challenge once more the homage of manhood.

We next enter the first hall hung with the tapestries copied from the cartoons of Raphael, painted for the purpose by order of Leo X. They were executed by two of Raphael's scholars, Bernard Van-Orlay and Michael Coxis, in the city of Arras in Flanders, whence the name by which this sort of work is designated in Italian. They had been all carried off when Rome was plundered by the Spanish army in 1527; but were restored to the Vatican by Montmorenci, the French general. In the vicissitudes of 1798 they were sold to the Jews, who, to extract the gold used in their embroidery, had already commenced the work of their destruction, until arrested in their venal vandalism by the prompt exertions of Card. Braschi, nephew to Pius IV. Less fortunate were the coloured originals, which, in the opinion of competent judges, excel the frescos of the Camere di Raffaello: having remained in the hands of the tapestry-weavers, who looked upon them as things of little value when

First hall  
of the  
*Arazzi*.



reproduced under their new form of existence, they were acquired by Charles II., who also ordered them to be copied in tapestry; and were found by William III., thrown aside negligently, and cut into strips for the convenience of the copiers. Of them seven have been united and restored, and are preserved in England, in Hampton Court, viz., the miraculous Draught of fish; the Delivery of the Keys; the Healing of the lame man; the Death of Ananias; Elymas struck blind by S. Paul; S. Paul at Lystra; and the same Apostle before the Areopagus. Of the other eighteen (they amounted to twenty-five) two are said to be at Turin, one, the Slaughter of the Innocents now in England in the possession of a private individual; and the rest are lost irrecoverably. We may indeed gaze at them in these tapestry copies; but they serve only to perpetuate the grand compositions, of which they are but the feebly reflected images; and awaken in us poignant regret for the loss of the originals, the perfection of which they enable us to comprehend and to appreciate.

The tapestries are divided into two classes, one composed of figures above the natural size, the subjects of which consist of facts taken from the life of our Lord; the other, of figures of the natural size, the subjects of which are borrowed from the Acts of the Apostles; and this difference of dimensions arises from difference of destination, each having been adapted to the compartment which it was destined to occupy in the Sistine chapel, which they had been originally intended and employed to adorn. Those of the natural size are of superior execution, but in a worse state of preservation, and are enriched with fringes, arabesques, and a zocle, on which

are represented, in monocromatic gilt yellow, facts relating to the life of Leo X., and of the Apostle of the Gentiles. The tapestries had also been employed to adorn, on particular festivals, the Vatican porticos, as is still done during the octave of Corpus Christi; and they have been arranged, as at present, at either extremity of the gallery of the Charte Geografiche, by order of the reigning Pontiff Gregory XVI. In describing them we shall follow the order in which they now present themselves.

1. *The Death of Ananias*: Having sold his property and promised to present the amount to the common fund, by which the first Christians lived in common, Ananias withheld part of it; and S. Peter, who, by divine inspiration, knew his duplicity, is in the act of reproaching him with having lied to the Holy Ghost, when the unhappy man has fallen dead at his feet, to the terror of the beholders. His wife Sapphira, whom the same lot awaits, having been a party to the same sacrilegious fraud, is seen in the distance counting the sum withheld; and S. John, with another Apostle, is in the act of giving alms. On the zoccle is represented the return of the Legate Card. John de' Medici, in 1512, after an exile of eighteen years. 2. *Peter appointed Supreme Pastor*. Peter kneels with devout attention before our Lord, who, with his right hand, confides to him the high commission, and with the left points to the sheep, while the Apostles look on with due reverence. The landscape represents part of the sea of Genesareth, with a prow of a galley, to signify that the event followed our Lord's appearance to the Apostles when fishing; and on the zoccle is represented Card. John de Medici, after the flight from Florence of Pe-

ter and Julian , escaping through the tumult , disguised as a Franciscan , while the armed Florentines plunder their tyrants' houses of their accumulated treasures of art. 3. *S. Paul at Lystru*. The people of Lystra , after the miraculous cure of Æneas , recognising Mercury in the sublime eloquence of Paul , and Jupiter in the lofty stature of Barnabas , headed by their priests , are preparing to offer them divine honours ; but the Apostle rends his garments in horror , and resists their determination ; while the healed man , having cast aside his crutches , lifts his hands in transport towards his Benefactors , and a spectator of the miracle , unable to resist the impulse of curiosity and astonishment , lifts the garment of the bounding cripple. On the zoccle is S. Paul embracing S. John , who is about to leave for Jerusalem , and the Apostle of the Gentiles instructing in the Synagogue. 4. *S. Paul preaching before the Areopagus*. The two figures in front are Denis and Damaris , converted by the preaching of the Apostle , who stands on the steps of a temple with his hands uplifted in the energy of his eloquent appeal , while the various sentiments , which he inspires , are indicated by the various attitudes of his discordant hearers , presenting a combination of movements and an elegance of classic drapery , which gives to this composition the first place in this rich collection. The zoccle represents S. Paul employed as a tentmaker ; S. Paul exclaiming against the blasphemous Jews : “ your blood be upon your heads ” ; the same Apostle baptising Crispus and his family with other converts ; and finally the Apostle of the Gentiles dragged by the Jews before the tribunal of Gallio , Proconsul of Achain. 5. *The Apparition of our Lord to Mag-*



dalen. 6. *The Supper at Emmaus*. 7. *The Presentation of our Lord in the temple*. 8. *The Adoration of the Shepherds*. 9. *The Ascension*. 10. *The Adoration of the Magi*. On the collar of the dress of one of the figures the artizan has capriciously inscribed the words : *Pense a la fin*. 11. *The Resurrection of our Lord*, who appears outside the sepulchre, armed as it were with his Cross, while the guards are thrown into dismay and disorder by the earthquake that preceded that glorious event. 12. Opposite is *the Martyrdom of S. Stephen*. 13. *The Descent of the Holy Ghost on the B. Virgin and the Apostles ; in the form of tongues of fire*. 14. Opposite is *Religion on the globe with Justice and Charity at her sides*. The lions, supporting each the standard of the Church, belong to the arms of Leo X.

We next enter the *Galleria delle Carte Geografiche*. It is about 300 feet long by 17 feet broad; and the crowded frescos on its vaulted cieling, relating to Scripture and Ecclesiastical history, are by Muzzani, Nogari, Cati, Mascherini, Marco da Faenza, Modena, Raffaele da Reggio, Semenza, Massei, and Antonio, the brother of Ign. Danti, ordered by Greg. XIII. At the sides of the windows Pius VII. placed 72 Hermae and several commodious seats; and Father Ignatius Danti O. P. delineated on its side-walls maps of Italy, as it was then divided into provinces, kingdoms and islands, floating on an ocean of deepest azure.

From this gallery we enter the continuation of the galleria degli Arazzi, in which we meet to our left, as we enter, 15. *The Earthquake*, which skook the prison, in which were confined Paul and

Galleria  
delle Carte  
Geografiche.

Second  
hall of the  
tapestries.

Sylas. Within the prison, the doors of which are thrown open to the terror of the keeper, is seen the Apostle absorpt in prayer; and the gigantic half-figure beneath, moving the foundations of the prison, is a poetical personification of the Earthquake. 16. *The healing of the lame man by Peter und John*. On the zoccle is Card. John de' Medici, Papal legate, made prisoner of war by the French General Bozzoli in the battle between the French and Spaniards, the latter aided by the Pontifical troops, on the river Ronco at Ravenna. To the left is the flight of the Cardinal. 17, 18, 19. *The Slaughter of the Innocents*. 20. *The miraculons draught of fish*. Our Lord assures Peter and Andrew that he will make them fishers of men. 21. Over the door, *The false Prophet Elymas struck blind by S. Paul at Paphos*, where he prevented the conversion of the Proconsul Sergius, who was convinced by the miracle. This noble composition was rescued from total destruction by Card. Braschi, the Jews of Leghorn, who had purchased all the tapestries from the French, having already burnt the greater part of it in order to extract the gold embroidery, when their Vandal cupidity was arrested, and this interesting fragment perserved to the Arts. 22. This small tapestry between the two next windows represents *the Repose in Egypt*, above which is 23. *The Crucifixion*, both anterior to the time of Raphael. 24. Between the two next windows is *the Conversion of S. Paul*. 25. Between the adjacent windows is *Our Lord fallen under his Cross*, called *lo Spasimo di Sicilia*, by Raphael. This sole tapestry, which belonged to the Mariotti Museum, was valued at 12, 000 scudi or 2, 500 pounds—The adjoining octagonal room had

been the private chapel of S. Pius V., on the cupola of which is the Fall of the rebel angels, painted by Federico Zuccari. On its drum are painted facts relating to the history of Tobias, viz the Elder Tobias bearing on his back a dead body for interment; young Tobias presenting the entrails of the large fish to the Angel; young Tobias and his wife Sara devoting the first day of their marriage to prayer; and the application of the gall of the fish to the eyes of the Elder Tobias, by means of which he recovers his sight. In the two ovals, over the doors, the two female figures, on the drum, are Astronomy and Eternal Beatitude. In the spandrels are painted the four great Doctors of the Latin Church, S. Jerom, S. Gregory, S. Ambrose and S. Augustin, by Pietro Paoletti of Belluno, by order of the reigning Pontiff Greg. XVI.

We now enter the pinacoteca or picture gallery of the Vatican, the collection in which, although not numerous, comprises the noblest specimens existing of modern art. The gallery consists of four rooms; and, in order to commence numerically, we advance directly into the second room, on entering which we find on the wall to our left 1. The famous Transfiguration of Raphael. It is painted in oil on wood; and consists of a double action, the Transfiguration of our Lord on Thabor in presence of his three disciples Peter, James and John, and the demoniac boy brought by his Father to the other disciples at the foot of the mount, to be dispossessed by them. The moment chosen by the painter to represent the Transfiguration is that when the voice of the Eternal Father is heard proclaiming: "This is my well-beloved Son; hear ye him", on

The pinacoteca or picture-gallery; Roman school: the Transfiguration, by Raphael.



which the three Apostles fall prostrate, shading their dazzled vision from the overwhelming brightness. The glorified figure of the Redeemer is lifted in air, and his arms are extended in the attitude of thanksgiving to his Eternal Father for this new testimony borne to him; while Moses and Elias are seen lower down, suspended also in the clouds, in the act of rendering the homage of adoration to the Son of God. The two figures to the left, in the distance, kneeling under a clump of trees, are S. Laurence and S. Julian, said to have been placed there at the request of Cardinal Giulio de' Medici, afterwards Clem. VII., for whom the painting was executed, and whose father was Julian, and uncle Laurence, de' Medici, or Laurence the Magnificent. The demoniac boy, in the second action, is seen violently agitated while held with difficulty by his afflicted father: the disciples, doubting their power to heal him, refer the applicants to the Redeemer, who is on the mount; and the father of the boy and other spectators are unwilling to believe their inability to effect his cure. The female on her knees is said to represent the famous Fornarina of Raphael. This painting is deemed the finest picture in the world, and preeminently excels in strength and delicacy of outline and colouring, variety of figure, character, attitude and drapery, and above all in nobleness of style and sublimity of conception. "In the fury of the possessed", says Lanzi, "in the firm faith of the father, in the affliction of a beautiful and interesting female, and in the compassion evinced by the Apostles, he has painted the most pathetic story he ever conceived. And yet even all this does not excite our admiration so much as the primary sub-

ject on the mount. There the figures of the two prophets and the three disciples are truly admirable; but still more admirable is that of the Saviour, in which we seem to behold that effulgence of eternal glory, that spiritual lightness, that air of Divinity, which will one day bless the eyes of the elect. In the head of the Saviour, on which he lavished all his powers of majesty and beauty, we see at once the last perfection of art and the last work of Raphael ". The premature death of its author, who died in 1520, aged 37 years, on Goodfriday the day of his birth, prevented him from terminating the lower part of the painting; and hence the Demoniac boy, his father and sister were finished by Giulio Romano. It was suspended over his corpse, whilst the last traces of his pencil were yet fresh on the canvass:

" And when all beheld

Him where he lay, how changed from yesterday—  
Him in that hour cut off; and at his head  
His last great work; when, entering in, they looked  
Now on the Dead, then on that masterpiece—  
Now on his face lifeless and colourless,  
Then on those forms divine that lived and breathed,  
And would live on for ages—all were moved,  
And sighs burst forth and loudest lamentations ".

*Rogers.*

It was also borne in the funeral procession of Raphael, who, had he lived the 99 years of Titian or the 90 of Michelangelo, would, no doubt, have bequeathed to the world many rival prodigies of Art. The Transfiguration once adorned the church of S. Pietro in Montorio, whence it was exiled to France, in 1797,

from which it returned after the events of 1814 ; and a copy of it in mosaic exists in the Vatican basilic. The original was executed for little more than 1000 crowns or about 250 pounds. In his printed dissertation on this picture the late Card. Zurla is of opinion that the object of the painter was to bring together in one view some of the most striking proofs of the Divinity of our Lord , which is attested by the Prophets , by miracles , by the martyrs in the person of S. Laurence , by the Transfiguration itself , and finally by the voice of the Eternal Father.

Roman-  
school :  
the Ma-  
donna di  
Foligno ,  
by Ra-  
phael.

11. The next painting is the Madonna di Foligno , also by Raphael , a masterpiece of composition and colouring , executed for Sigismund Conti , private secretary to Julius II. The B. Virgin is throned on the clouds , holding in her arms her Divine Son , who plays with her azure mantle. Sigismund is kneeling before them ; and S. Jerom places his hand on his head , as if recommending him to their protection. On the opposite side are the Baptist and S. Francis , the latter on his knees ; and in front is a beautiful angel holding a tablet , on which had been inscribed the names of Sigismund and Raphael. The town of Foligno is seen in the distance , struck with lightning , a circumstance which seems to have suggested to Sigismund the idea of the picture. So natural is the expression of Sigismund that he seems to speak : the grace and modesty of the Virgin are inimitable ; and the drapery and movements are in Raphael's best style. This painting remained until 1797 in the Conti convent at Foligno , where the niece of Sigismund had been abbess : it suffered in its journey across the Alps ,



and was therefore transferred from wood to canvass; and one arm of the Baptist has been restored.

III. The next is the Assumption and Coronation of the B. Virgin, designed by Raphael, and executed by Giulio Romano and Francis Penni, called il Fattore, because engaged to transact affairs for his master Raphael. In order that both may be employed at the same time, the work, as the canvass indicates, was divided into two parts: the upper part is by Giulio Romano, Raphael's most distinguished scholar; and the under part is by Penni. The Redeemer is seen throned on the clouds, with his B. Mother at his right, whom he is in the act of crowning. Above is the Holy Ghost beaming with effulgence; at the sides are four angels, of whom the two smaller are bent in adoration, the two larger scattering flowers; and beneath is the tomb, around which the Apostles are assembled, some admiring the miracle of the Assumption, others contemplating the B. Virgin in glory, forming a group at once varied and harmonious.

Roman school:  
the Assumption and Coronation of the B. Virgin, by Giulio Romano and Francis Penni.

IV. The next is the Coronation of the B. Virgin, by Raphael in his youth. Above, throned on azure clouds is seen the Redeemer in the act of crowning his B. Mother, who is seated at his right; and around is a glory of angels playing on various instruments, while wrapt in the contemplation of the Beatific Vision. Beneath is the sepulchre of the B. Virgin, set with flowers, and surrounded by the Apostles, who are all wrapt in mute astonishment. The first full-length figure to the left is the portrait of Raphael at the age of nineteen. This painting is in Raphael's first manner, which was that of his master Pietro Perugino; but is much commended

Roman school:  
the Assumption and Coronation of the B. Virgin, by Raphael.

for expression, harmony and grace. It was originally painted on wood; and was transferred to canvass in Paris, whither it had been transported from the church of the Benedictines in Perugia in 1796.

Bologna  
school: the  
Communion  
of S. Je-  
rom, by  
Domeni-  
chino.

V. The Communion of S. Jerom, by Domenichino, the second painting in the world. The scene takes place in the church of Bethlehem, in which S. Jerom often officiated, and in which he is now about to receive the Viaticum. The failing, trembling limbs of the holy Doctor are supported, kneeling, to receive the Holy Eucharist from the hands of S. Ephrem, a Syrian priest, who, with his deacon and subdeacon, is clothed in Greek vestments; S. Paula devoutly and reverently kisses the hands of the dying Saint; and angels look down on his last moments with looks of holy love and rapture. The figure of an Arabian, distinguished by his turban, not only serves to give variety of costume but also indicates that the scene takes place in the East. The naked body of the holy anchoress and above all his venerable head are painted with great strength; and the whole is remarkable for richness, dignity, unity, truth and touching expression. It is executed on canvass; and Domenichino, who had received but 50 crowns for this his masterpiece, had the pain and pleasure to see an obscure artist receive double that sum for a bad copy.

Roman  
school:  
S. Romuald, by  
Andrew  
Sacchi.

VI. Returning to the first room we meet to our right S. Romuald, by Andrew Sacchi, executed on canvass. The Saint recounts to his disciples a vision, in which he saw a ladder, like that of Jacob, reaching from earth to heaven, on which the members of his Order, the Camaldulense monks, are ascending. The principal difficulty of the painter, as Passeri

observes, consisted in clothing so many figures in white without producing monotony ; and this the artist overcame chiefly by means of the opaque shade of the tree beneath which they are convened. This painting, which is the chef-d'oeuvre of its author, alike admired for design and colouring, adorned the church of S. Romuald in Rome before it was transferred to France in 1797. VII. The martyrdom of S. Erasmus, by Nicholas Poussin, copied in S. Peter's. It is admired for force of expression and a happy admixture of light and shade ; and the countenance of the holy bishop of Formio is strongly expressive of his constancy of soul under the most revolting torments. VIII. The B. Virgin, S. Thomas and S. Jerom, by Guido Reni, in his second manner. Although possessing little merit as to composition and by no means one of Guido's happiest efforts, this painting is recommenced by purity of design, harmony of colour and facility of execution. IX. The Crucifixion of S. Peter, by Guido Reni, in his first manner, that is in the Caravaggio style. The head of S. Peter is much admired ; and the characters and attitudes of the executioners are very expressive, and marked by good design and colouring. It had been conveyed to Paris with those already mentioned. The success of Guido in the execution of this painting procured him the order for the famous Aurora in the Rospigliosi palace. X. The martyrdom of SS. Processus and Martinian, by Mons. Valentin. This too is in the style of Caravaggio, and is executed with accuracy and strength. It had been taken to Paris, and is copied in S. Peter's. XI. A Deposition, by Michelangelo da Caravaggio. The author is charged with having avoided the difficulties of his

French  
school :  
N. Pous-  
sin.

Bologna  
school :  
Guido  
Reni.

Bologna  
school :  
Guido  
Reni.

French  
school :  
Mons. Va-  
lentin.

School of  
Lom-  
bardy :  
Caravag-  
gio.



Venetian  
school :  
Titian.

Roman  
school :  
Barocci.

Roman  
school :  
Pietro  
Perugino.

Roman  
school :  
Barocci.

art by the dark shades in which he enveloped his figures ; but here this peculiarity serves rather to heighten the tragic effect of the scene. Caravaggio was ferocious by nature and fond of exaggeration ; and he has infused much of his character into his paintings. This Deposition had been executed for the Chiesa Nuova , and is copied in S. Peter's. XII. S. Sebastian , on wood by Titian. Above are the Virgin and Child , the latter holding a crown of flowers ; and below is S. Sebastian naked and pierced with arrows , with S. Francis holding a cross , S. Antony of Padua holding a lily , S. Peter , S. Ambrose and S. Catherine , all grouped together as was usual in the XVI. century. No painter ever imitated nature in colouring with more success than Titian , whence he is called *the patriarch of Colourists* ; and , although less correct than other schools of Italy , he is always accompanied , as Sir Joshua Reynolds observes , with a certain Senatorial dignity. XIII. The Repose in Egypt. This small painting , which is the first in the third room , is by Barocci , and is admired for sweetness and grace. The large painting in the Qnirinal palace was executed by the author from this sketch. XIV. Half-figures of S. Benedict , S. Placidus and his sister S. Flavia , painted on wood by Pietro Perugino , and admired for delicacy and grace. It had been sent from Perugia to Paris in 1797. XV. S. Michelina , by Barocci. The holy pilgrim is kneeling on Calvary in an attitude of the sweetest contemplation ; and the grace , expression and colouring of the picture entitle it , in the opinion of Canterini , to be considered the author's chef-d'oeuvre. Barocci , who was a native of Urbino and a successful imitator of Raphael , died in 1612. XVI.

The Baptist, a half-figure, by Guercino, admired for natural expression, and the vigour that characterises the author's second manner. XVII. Events relating to S. Nicholas of Bari, on wood by the B. Angelico da Fiesole O. P. The first fact is the infant Nicholas miraculously returning thanks to the Almighty for his existence; the second is the Saint throwing into the house of a poor man at night a sufficient sum of money to afford dowries to his three daughters; and the third is the Saint going into a small church at Myra, into which he that entered first in the morning was, by divine admonition, to be consecrated bishop. In the second little painting S. Nicholas, who holds in his hand a torch, the emblem of his charity, delivers his people of Myra from the exactions of the Imperial minister, and from a famine by providing them miraculously a large supply of corn. These little productions are interesting not only for their intrinsic merits, their grace, beauty and sweetness of expression, but also as illustrative of the history of painting in the XIV. century: they were taken to Paris from the Dominican convent at Perugia in 1797. XVIII. Gregory the Great, by Andrew Sacchi. The sainted Pontiff holds a knife in one hand, and a corporal in the other, from which, when cut, blood is said to have issued, to convince an incredulous prince of the Real Presence. This painting is admired for natural expression, design and colouring, and is copied in S. Peter's. It had been taken to Paris in 1797. The author, who was a Roman, flourished in the XVII. century, and was not free from the imperfections of his day. XIX. The Coronation of the B. Virgin on wood, by Pinturicchio. The painter

School of  
Bologna:  
Guercino.  
School of  
Florence:  
B. Ange-  
lico da  
Fiesole.

Roman  
school:  
Andrea  
Sacchi.

Roman  
school:  
Pinturic-  
chio.

Bologna  
school :  
Guercino.

Bologna  
school :  
Guercino.

Roman  
school :  
Barocci.

School of  
Lom-  
bardy :  
Correg-  
gio.

Flemish  
school :  
Paul Pot-  
ter.

Florence  
school :  
Melozzo  
da Forlì.

has added the figure of S. Francis kneeling between the Apostles, two holy bishops and other Saints also kneeling. The colouring is somewhat rude and the attitudes not graceful, although the author studied under the same master with Raphael. XX. Magdalene, by Guercino. This perfect picture of penitence, contemplating the instruments of the Passion, is admired for vigorous colouring, and still more for the expression of the countenance of Magdalene, on which, unlike that of Correggio's, pale, weeping and meditative, penitential sorrow has traced its deepest lines. Its author, John Barbieri, a native of Cento in the province of Ferrara, got the name of Guercino from a defect in his sight. He died at Bologna in 1666. XXI. The Incredulity of S. Thomas, by Guercino, painted in his second and better manner, after having abandoned the terrible of Caravaggio, and adopted the delicate and harmonious style of Guido. The countenance of the Apostle is marked by the most intense curiosity. This painting had also been transported to Paris in 1797. XXII. The Annunciation, by Barocci, admired for elegance and high finish. It was conveyed from the basilic at Loreto to Paris in 1797. XXIII. Our Lord seated on the rainbow, by Correggio. The head is noble, the countenance sweet and attractive, the drapery natural, and the colouring soft. The author, Antonio Allegri, who was called Correggio from his native place in Modena, died in 1534. XXIV. We now enter the fourth and last room, in which the first painting is a landscape on wood, by Paul Potter, the celebrated Flemish painter, who died at Amsterdam in 1654. XXV. Sixtus IV. constituting the celebrated Platina Vatican librarian, by Melozzo



da Forlì, who lived in the XV. century. This fresco adorned one of the walls of the ancient library, from which it was ingeniously detached, and transferred on canvass, as we see it, by Domenico Succì of Imola. It represents a hall in the ancient library, in which is seated Sixtus IV., attended by his nephews Card. Julian della Rovere, and Card. Pietro Riario; and the future librarian is on his knees. Of the youths to the rere the taller is Count Jerom Riario, brother to the Cardinal; and the other is John della Rovere, brother to Card. Julian. This fresco is commended for harmony of colouring and natural expression; and its interest is enhanced by the circumstance of its portraits being all iconic.

XXVI. The Resurrection of our Lord, on wood, by Pietro Perugino. One of the guards, in front, is said to be a portrait of Raphael by his master Perugino; and that of the flying soldier is said to be a portrait of the master by his pupil, whom he outlived four years. This painting is admired for good colouring, natural movements, and just expression; but it also presents the aridity and stiffness peculiar to the painter and the age.

XXVII. The Virgin and Child, with S. Laurence, S. Lewis, S. Herculan, and S. Constantius, painted on wood by Pietro Perugino, and deemed his best production in design and colouring. It was conveyed from the municipality in Perugia to Paris in 1797.

XXVIII. The Adoration of the Magi, on wood by Raphael and Pietro Perugino. Its composition is by the latter; but the two angels with floating violet tunics, the Magi and S. Joseph were executed by Raphael, and are distinguished by originality and grace. It was painted by order of the Minor Refor-

Roman  
school:  
Pietro Perugino.

Roman  
school:  
Pietro Perugino.

Roman  
school:  
Perugino,  
Pinturicchio and Raphael.

Venetian  
school :  
Crivelli.

Venetian  
school :  
Titian.

Ferrara  
school :  
Benvenuto  
Garofalo.

Venetian  
school :  
Paul Ve-  
ronese.

Roman  
school :  
Raphael.

School of  
Lom-  
bardy.

Roman  
school :  
Raphael.

med Franciscans of Spineta, in the territory of To-  
di, whence it is called *the Crib of Spineta*. XXIX. A Dead Christ on wood by Crivelli, who lived in  
the XIV. century, was the master of John Bellini,  
and may be called the Venetian Cimabue. XXX. A  
Doge of Venice, by Titian, supposed to be his  
friend Andrea Gritti, painted in his best style. Among  
historical painters Titian was the first in landscape,  
and among colourists he was the best at design. He  
died at Venice in 1576, aged 99 years. XXXII. A  
Holy Family, on wood, by Benvenuto Garofalo. The  
fourth figure is that of S. Catherine, and the forms,  
expression and colouring are much in the style of  
Raphael. Benvenuto Tisi of Ferrara, called Garofalo  
from his habit of painting a violet on his com-  
positions, died in 1559. XXXIII. The Vision of S.  
Helen, by which she discovered the true Cross, an  
admirable painting by Paul Veronese. Paul Cagli-  
oni of Verona died in 1688 at the age of sixty. XXXIII.  
The Mysteries, that is the Angelical Salutation, the  
Adoration of the Magi, and the Presentation in the  
temple, on wood, by Raphael in his first manner,  
transferred from Perugia to Paris in 1797. It ori-  
ginally formed the predella of no. 17. XXXIV. A  
half-figure on wood of the Redeemer with Magdalene  
staunching his wounds, by Andrea Mantegna of Pa-  
dua, the founder of the school of Lombardy. He  
died in 1517, and his style, as is here seen, is  
hard and dry, except in the execution of the hair,  
which is remarkable for delicacy. XXXV. The three  
Theological Virtues on wood by Raphael when young,  
remarkable for soul and expression, although only  
in chiaroscuro. This precious little painting had been  
transported from the sacristy of the church of S.

Francis in Perugia to Paris in 1797. XXXVI. Part Unknown. of a wooden altar, on which are painted; in the manner of the old school, some miracles of S. Dominic, by an unknown hand.

This picture gallery, although not containing forty paintings, possesses more masterpieces than any other collection in the world; nor is it to be regretted that there are so few works of inferior worth to distract attention from these treasures of art. The four rooms in which they are arranged were constructed by order of Pius VI.; and they were disposed as we now see them by the reigning Pontiff Greg. XVI., under the direction of Baron Camuccini.

STANZE DI RAFFAELLO. We next proceed to the adjoining *Stanze di Raffaello*, which consist of a suit of four rooms. They had been previously painted under Sixtus IV. by the ablest artists of the time, but Julius II., by the advice of Bramante, invited Raphael, then 25 years old, from Florence to Rome, about the year 1508, and was so much delighted with his first production, the Dispute on the Sacrament, that he commanded all the other paintings to be effaced, in order to be replaced by the creations of Raphael's pencil, which was accordingly done, save the cieling of the Camera dell' incendio di Borgo, which was spared by the generous respect of Raphael for his master Pietro Perugino, by whom it had been painted. All the walls and cielings of the four chambers are covered with paintings; but they are not all by the hand of Raphael. Many of them, either entirely or in part, were executed by his principal pupils under his eye, and from his designs, and are therefore marked by various degrees of excellence of execution; but they

Stanze di  
Raffaello.



all breathe the grace, the beauty, the sublimity of Raphael's refined taste and exalted genius.

They have suffered somewhat from the slow waste of time and still more perhaps from cruel injury and faulty restoration. In the years 1526, about ten years after they were painted, when Rome was taken by assault, the licentious soldiery of Charles V. lived in these chambers, lighted their fires on their stone floors, blackening the paintings with smoke, and wantonly defacing some of the finest heads. These Sebastiano del Piombo was employed to restore: although a good colourist, his powers were unequal to the task; and Lanzi has preserved the anecdote that Titian, who afterwards visited these chambers with him, asked him if he knew who was the presumptuous and ignorant person that had daubed over these heads; *Chi fosse quel presuntuoso ed ignorante che avea imbrattati que' volti* (a)? But to an ordinary eye the injury is by no means obvious; and while their faintest outline remains, these immortal frescos must serve as imperishable memorials to consecrate their author's name. Their preeminent superiority may not strike every observer at first glance; but every fresh examination will reward us with a clearer perception of their beauties, and a deeper impression of their excellence.

First  
room: in-  
cendio del  
Borgo.

The first of these rooms, which we enter, is that called *dell' Incendio del Borgo*, from its principal fresco representing the conflagration of the Borgo, that is of the suburb of Rome that lies near S. Peter's, a fact which took place in the pontificate of Leo IV., in the ninth century. The fire approaches the Vatican: the front of the ancient ba-

(a) *Lettere Pittoriche*, vol. III. p. 284.

silic is introduced; and some of the people are actively employed in taking measures to extinguish the flames; some are falling on their knees to implore the mediation of the Pope, who appears at a window in the palace, surrounded by his clergy, and making the sign of the cross, by which the fire is said to have been extinguished. The composition is full of varied and vigorous action; and every subordinate part, without attracting undue attention, is equally perfect. Among the females, to the right, who, with disheveled hair and distracted looks, are bringing water to aid in extinguishing the flames, she, on tiptoe, supporting an uplifted bucket with either hand, stands conspicuous for muscular exertion. Near her is a distracted mother driving her two naked children before her; and, still to the left, are two interesting objects, one a group of a mother about to drop her infant from a wall into the arms of its anxious father, who is standing on tiptoe to receive it; the other a young man descending from the same wall; but the most striking group, perhaps, is that to the extreme left, representing a family escaping from the fire, under which Raphael has introduced Æneas bearing Anchises on his shoulders, preceded by Ascanius and followed by Creusa. The whole picture is full of life and nature; and in contemplating it, we are variously affected by the flames raging on the one hand, the terrified groups on the other, the distraction of the mothers, their little naked children clinging to them, the emotions by which all are agitated amid the ravages of the terrible disaster, all expressed with truth and vigour. A considerable part of this picture was ex-

ecuted by the scholars of Raphael ; the group last described was painted by Giulio Romano.

Defeat of  
the Sa-  
racens at  
Ostia.

On the wall to the left is the defeat of the Saracens at Ostia, when advancing to besiege Rome, in the pontificate of S. Leo IV. The holy Pontiff, to animate the Christian forces, resolved on sharing their dangers : he presented himself at Ostia ; and, accordingly, we see him to the left, imploring the Divine assistance against the invaders. Above is the port of Ostia, occupied by the contending fleets : the Neapolitan navy, which came to succour the Romans, have defeated the fierce barbarians ; and, accordingly, below are numerous prisoners being conducted into the presence of S. Leo, whose portrait is said by Vasari to be that of Leo X. This picture was painted from the designs of Raphael by Giovanni da Udine.

Coro-  
nation of  
Charle-  
magne.

Opposite this painting is the Coronation of Charlemagne by Leo III. which takes place in the Vatican basilic. The enthroned Pontiff is in the act of placing the crown on the head of the Emperor, who holds a sceptre in one hand and a globe in the other, while the mitred prelates, with various other attendants, are ranged on either side. Here all is on a grand scale suited to the dignity of so august a ceremony.

Justifi-  
cation of  
Leo III.

On the remaining wall is painted the Justification of Leo III., in the Vatican basilic, in presence of Charlemagne : robed in his pontificals the Pope places his hand on the Gospels, and swears that he is innocent of the charges alleged against him. The portrait of Charlemagne is said to be that of Francis I., king of France, and that of Leo III. is supposed to be a likeness of Leo X.



The basements of this room are decorated with fourteen Cariatides in chiaroscuro, supporting cornices, and forming compartments, in which are the portraits, also in chiaroscuro, of princes, who have been benefactors of the Holy See. Under the Defeat of the Saracens are Ferdinand of Spain and the emperor Lothair: under the Incendio di Borgo are Godfred of Bouillon, Duke of Lorraine, first king of Jerusalem, and king Ethelwolf, who made England tributary to the Holy See, as is recorded by the inscription: *Astulphus Rex sub Leone IV. Pont. Britanniam Beato Petro Vectigalem fecit.* Ethelwolf was king of England in the pontificate of Leo IV.; and the inscription goes to confirm the opinion of those who regard him as the first sovereign of England who agreed to pay the tribute of Peter's pence to the Holy See. Under the Coronation of Charlemagne is the portrait of that Emperor; and to the right of the window is Constantine, who declares that to no earthly tribunal does it belong to judge Bishops: *Dei non hominum est episcopos judicare.* All these paintings were retouched by Carlo Maratta. The four ovals on the cieling, representing the Almighty surrounded by angels, the Saviour in glory, the Saviour with the Apostles, and his glorification, were executed by P. Perugino, and are those spared by Julius II. at the request of Raphael. The doors of the Camere are carved by Giovanni Barile; and Lewis XIII. ordered Poussin to take drawings of them, that similar ones may be made for the Louvre.

The next room is incorrectly called the School of Athens from its principal painting, representing Philosophy in general. It is the first chamber painted by Raphael; and on its ceiling are Theology,

The basements.

The so styled school of Athens; Theology.

Philosophy, Poetry and Jurisprudence, analogous to the paintings on the respective walls. To begin with Theology, above is the B. Trinity: to the right of the Redeemer is his B. Mother; to the left is the Baptist; and on either side are ranged the Fathers and Saints of the Old and New Testament, with angelic spirits, adoring in presence of the Supreme Being. At the feet of the Redeemer are four little angels poised in air, holding open the four Gospels. On the altar beneath is the Holy Sacrament exposed in an Ostensory; and at the sides of the altar are the four Doctors of the Latin church, SS. Ambrose, Augustin, Gregory and Jerom, each holding his Theological works in his hands, in the midst of numerous Theologians, S. Thomas, S. Bonaventure, Scotus, etc. etc. This, having been the first wall painted by Raphael, bears marks of his early style; and critics discover from the progressive amelioration, that he must have begun to the right, for, in reaching the left, he had thrown off, in a great measure, his first manner, and acquired that freedom and grace which characterize his second. In the group of three figures to the right the person leaning on a marble parapet, with his right hand on an open book, is Bramante; and the head in profile, at the right hand corner, with a wreath of laurel, is Dante, near SS. Thomas Aquinas and Scotus. On the same side is Savanarola, also in profile, dressed in black.

Philosophy.

On the opposite wall is Philosophy or the so styled school of Athens, a superb academy, in which Raphael has brought together all the Sages of antiquity. To the right is Thales with his head veiled in linen after the Egyptian manner, and a stick in his hand

with which he measured one of the pyramids of Egypt. He lived about five centuries before Christ, founded the Ionian sect, and was one of the seven wise men of Greece. Next to Thales is Archelaus, preceptor to Socrates, represented in motion, because he had traveled much; and behind both is Anaxagoras, who had been preceptor to Socrates, Euripides and Pericles, and is almost hidden to denote his love of solitude. Before Thales and beneath the statue of Minerva is Pythagoras standing alone, to show that he belongs to another school, and immovable to indicate the fixedness of his ideas. He is also enveloped in a mantle, an emblem of the secrecy which he imposed on his followers; and his hair forms a crown, the symbol of his initiation in all mysteries. The next figure, leaning on the base of a pilaster, is Parmenides, who first taught the sphericity of the earth, and its fixedness in the centre of the Universe; the latter implied by his fixed position; and near him is his pupil Zeno, the inventor of Dialectics, in the act of writing. Next to Zeno is Pyrrho, the founder of the sceptics, who doubts where to turn, and prevents Stilpo from joining his master Euclid of Megara, and Eubulides of Miletus, the pupil of Euclid. On the steps of a Grecian portico, in the centre of the picture, stand Plato and Aristotle, engaged in conversation, the former to the left with his characteristic broad shoulders, holding his *Timaeus* in his hand, and wearing a chord on his neck, the badge of his initiation in the Eleusinian mysteries, the latter to the right draped in a blue mantle. On the same side with Aristotle the tall figure is Theophrast, his successor in the chair of philosophy: the next figure



is Strato of Lampsachus, successor to Theophrast; and after him comes the celebrated disciple of Theophrast, Demetrius Phalereus. Next is Callisthenes, the friend of Alexander the Great; next Neophron; and next Glycon, whose back is turned on Heraclides, the last figure in this group. The female figure near Plato is his disciple Arcothaea; the next, in the same line, is Xenocrates, whose virtue was proof against the seductive arts of Lais; the next is Glaucon; and after him comes Speusippus, the nephew of Plato, whose attitude denotes his enslavement to Læsthenia. The next figure, in the shade, is Antisthenes, the founder of the Cynics, who retired into obscurity on having heard Socrates; and the next is Zeno, the founder of the Stoics, wrapt in thought. Next is Socrates earnest in communicating instruction to Alcibiades, a comely youth in armour, in a lingering attitude, as if only half subdued by the reasoning of his sage instructor. Next to Alcibiades is a figure in part concealed, supposed to be Critias, a disciple of Socrates, and one of the thirty tyrants; and next to Socrates is his disciple Phaëdon, put to death by the thirty tyrants, whose ingenuous and intelligent countenance first recommended him to the notice of the Sage. Behind Alcibiades and beneath the statue of Apollo stands Xenophon, who seems in the act of calling his son Gryllus with his hand. Beneath Socrates is Leucippus, the disciple of Zeno, standing with a book on his thigh; and beneath him, to his left, is seated his disciple Democritus, occupied, in the act of writing on a tablet, and resting on a cippus in form like one of those among which he loved to linger. Opposite Leucippus is Empedocles resting

on a cube: the youth holding before Empedocles the Table of the Generation of numbers and the Harmonies of Pythagoras is Meton, said to represent Francesco Maria della Rovere, Duke of Urbino, grand-nephew to Julius II.; and Melonius, the friend of Meton, is distinguished by his helmet. The figure in Oriental costume represents one of the Magi, from whom the Grecian schools borrowed much of their philosophy. Behind Empedocles is Epicharmus, who professed his doctrines; and near Empedocles is Lucretius in a toga, looking in a different direction to show that his opinions differed from those of his master. The person crowned with vine leaves, and resting a book on a pedestal, is Epicurus: the figure leaning on his shoulder is Metrodorus; and next to him is Heraclitus, wearing a dark veil. Diogenes is listlessly extended on the second step, near the centre of the picture, in the act of reading; and below him is Archimedes tracing with compasses an hexagonal figure on the pavement, and supposed to be a portrait of Bramante. Archytas of Tarentum points to the hexagon: the boy near him, on his knee, is Phaenix of Alexandria; and behind him is Ctesibius with one hand resting on his back. According to Vasari the kneeling figure represents Frederic II., duke of Mantua: the crowned figure holding a globe is said to be Alphonso, king of Aragon, in the character of Zoroaster; and the other figure holding a globe is Confucius, distinguished by a sable turban. The two last figures at this extremity, conversing with Zoroaster, are portraits of Pietro Perugino, painted as Ptolemy, and his pupil Raphael, who wears a black cap — The great difficulty of this wonderful production consists in the composition,

the skill by which fifty-two figures, all in the same style and manner, have been arranged in the same piece without monotony or confusion; and in giving to each his proper character and expression Raphael has displayed the extraordinary resources of his original and creative mind.

Poetry.

Over the window to the left, as we entered, is represented Poetry. In the centre is Apollo, seated on mount Parnassus, encircled by the Muses, and playing not the lyre but the violin, a compliment said to have been paid by Raphael to a favourite violin-player of his day. To the right of Apollo is Clio, who presides over history, and holds in her hand a trumpet, the symbol of historic fame: she is clothed in white, the emblem of truth, which should ever guide the pen of the historian. Above her stands Polyhymnia, the Muse of Rhetoric and inventress of harmony, on whom fondly leans Terpsichore, the Muse of dancing, who seems to acknowledge herself indebted to her influence for the grace and elegance of her movements; and next to Polyhymnia is Melpomene, the Muse of Tragedy, wearing a purple robe, emblematic of her lofty style, and holding in her hand a scenic mask. To the left of Apollo is seated Euterpe, the Muse of music, who is listening to his inspiring strains: above her is Erato, the Muse of lyric and amatory poetry, in whose bosom is a scroll, perhaps the famous ode of Sappho preserved by Longinus: next her is Thalia, the Muse of pastoral and comic poetry, holding in her right hand a mask; by her side is Calliope, the Muse of Epic poetry, from whose girdle hangs a round shield, because to her it belongs to exalt the exploits of heroes; and last comes Urania, the Muse of astronomy,



looking in a contrary direction to the god of day , because night is the principal time for astronomical observation. Not far from Clio is Homer , on a level with Apollo and the Muses: the leaves of his laurel crown , like the garland of Apollo , are luminous: to his right is seated a youth in the act of penning down his poetic effusions ; and behind both is Dante , who follows Virgil at a slow pace. The Mantuan bard is to the left of Homer , and is clothed in a green mantle in allusion to his Georgics. At the entrance of a grotto , to our left , reclines Sappho , who has unrolled a parchment , on which is inscribed her name ; and above her is Pindar , recognised by his superb dress , surpassed only by that of Homer , and conversing with Corinne , who five times won from him the prize of poetry at Thebes , aided however , it is said , by her personal charms. She points to Archilocus as the inventor of new rhythms in music and poetry , and to Homer as the Father of heroic verse ; and between her and Archilochus is Petrarch , distinguished by his monastic cowl. The person to the extreme left , looking at a gigantic figure seated below him , and placing his finger on his lips , is Horace , who wears a double chord around his neck , to indicate his initiation in the Eleusynian mysteries. He seems to impose silence on the gigantic figure supposed to represent Hesiod , to denote perhaps that he excelled him in elegance of diction and harmony of verse ; and he is joined by a disciple , who also seems to participate in his sentiments and feelings. Immediately above them and near the laurel tree on this side stands Victoria Colonna , a relation of Julius II. , and a successful imitator of Petrarch ; close to her stands Sannazaro , the famous Latin poet , who

is conversing with her; and the other figures at either side are Rinaldo Corso, who commented on her works, Pompeo Colonna, and Balthazar Castiglione, who closes the sacred choir.

Jurisprudence.

Over the opposite window is Jurisprudence, to represent which Justinian is drawn, to the left of the window, giving the Digests to Tribonian, and Gregory IX., to the right, presenting to a Consistory the Decretals, a collection of the decrees of Councils, and the Rescripts or Decretal Epistles of Popes to questions relating to faith, discipline and morals. The figure of the Pope is a portrait of Julius II.; and near him are John Card. de' Medici, afterwards Leo X., Antonio Card. del Monti, and Alessandro Card. Farnese, afterwards Paul III.

The basements.

The basements of this room are painted in chiaroscuro by Polidoro da Caravaggio, after the designs of Raphael. Between the Cariatides and Telamons that sustain cornices are several figures, among which the first, under what is called the School of Athens, is a female with her foot on a globe: next is Archimedes planning the defence of Syracuse; and next, that city attacked by sea and land, and defended by the machinery of the Sicilian philosopher, who is seen assailed by a soldier, while absorbed in the solution of a problem. Under Jurisprudence are two small paintings: under the Theology is first a Pagan sacrifice; after which is a child illustrating to S. Augustin the unfathomable depth of the mystery of the Trinity; to which succeeds the Sibyl pointing out to Augustus the future Mother of the Messiah; next to which is a female with her eyes uplifted, denoting celestial Contemplation. All these figures are monocrom, resembling gilt bronze. Under the

Parnassus are, to the left, the discovery of the Sibylline books in the sepulchre of Numa, and, to the right, the burning of them in the Comitium, both in chiaroscuro. On the ceiling are painted Poetry, Philosophy, Theology and Jurisprudence.

The next room is called the hall of Heliodorus, from its principal painting, in which Heliodorus, praelect of Seleucus Philopater, king of Syria, attempting to lay sacrilegious hands on the money deposited in the temple of Jerusalem, 176 years before Christ, is attacked by a mounted warrior and two angels, sent by God at the prayer of the High-priest Onias, who incessantly scourged the impious intruder, whom we see fallen beneath the ministers of the divine vengeance (a). The episode of Julius II., entering the temple, to the left, a pictorial anachronism, was intended to intimate that, like another Onias, whom we see praying at the altar in the centre of the piece, Julius had liberated the Church from its rapacious invaders. According to Vasari the portrait of the Pontiff is an exact likeness: the secretary in front, who is one of the supporters, is Marc-Antonio Raimondi, a pupil of Raphael and an engraver; and behind him is his secretary with a memorial in his hand, inscribed with his name, Jo. Petro de Folicariis Cremonen. This fine composition, which is further recommended by the exceeding richness of its colouring, is one of the most animated of Raphael's compositions: "Here," says Lanzi, "you may almost fancy you hear the thundering rush of the heavenly warrior and the neighing of his steed; while in the different groups who are plundering the treasures of the temple, and in those

Hall of  
Helio-  
dorus.

(a) II. Maccabees, c. III.



who gaze intently on the sudden consternation of Heliodorus, without being able to divine its cause, we see the expression of terror, amazement, joy, humility, and every passion to which human nature is subject."

Attila arrested by S. Leo.

On the opposite wall is S. Leo arresting the progress of Attila towards Rome, a fact which occurred in the Mantuan territory, near the Pincio. To the left is the Pope mounted on a white mule, attended by members of his Court; and to the right is Attila shrinking in terror at the sight of the Apostles SS. Peter and Paul, who appear above in air, menacing him with drawn swords. The calm expression of the Pope and his attendants contrasts strongly with the wild terror of the Huns. The figure of S. Leo III. is a portrait of Leo X., the then reigning pontiff: his cross-bearer represents Raphael; and the mace-bearer, on the white horse, is Pietro Perugino.

The Miracle of Bolsena.

On the end wall to the right, as we entered, is the famous miracle of Bolsena, painted by Raphael. The miracle is said to have taken place in 1263, when a Bohemian priest, who doubted the Real Presence, was convinced by blood flowing from the Host he was in the act of consecrating (*a*). Julius II. is introduced, to the right, hearing the priest's Mass, an anachronism, which may well be overlooked when we reflect that without his patronage it is more than probable none of these wonderful productions would ever have existed. In this fresco the different groups admirably express the various feelings with which they are affected on the occasion: those to the left, near the

(*a* Bolsena is a small town beautifully situated on the margin of the lake of Bolsena, on the site of the Etruscan city of Volturnum, a little beyond Montefiascone.

altar, who have seen the miracle, are devout and attentive: those at a distance, anxious also to see the miracle, evince sentiments of curiosity and awe; while the Pontiff and Cardinals, to the right, are filled with calm, assured faith. Here the window, which, in other hands, must have broken the unity of the composition, serves, as Vassari remarks, to complete the picture.

The painting on the opposite wall is also by Raphael, and represents the liberation of S. Peter from prison by the ministry of an angel. It consists of a double action, S. Peter awakened in prison by the angel, and S. Peter conducted out of prison by the same celestial messenger; and being painted on an obscure wall above the window the genius of Raphael took advantage of the circumstance to illumine the scene with a triple light of colouring, the centre being irradiated by the apparition of the angel, the left by torch and moon light, and the right by the same angel. The light diffused by the angel in the prison reveals all the horrors of the dungeon, through the barred window of which S. Peter is seen in chains, guarded by two sentinels, and the angel awakening him and commanding him to rise. The transcendent glory that surrounds the heavenly visitor forms the only light of this part of the picture. To the right, outside the prison door, the angel appears leading forth the Apostle; the angel's presence alone lights the scene; and the countenance of the Apostle appears entranced in a vision. To the left, at the other side of the window, on the steps leading from the dungeon, the guards are seen in consternation, on hearing the prison door turn on its hinges: one is shading his eyes from the blaze of a torch, which his companion holds at the foot of the steps: its

The liberation of  
S. Peter  
from  
prison.

glare falls full on the face of another, who is awakening from sleep; and where the torch-light does not penetrate, the moon sheds its silvery beams. This painting proves that Rome had attained perfection in pictorial night-scenes long before the time of Gerard Honthorst of Utrecht or Gherardo delle Notti, for it was executed by Raphael in his thirty-first year A. D. 1514, more than a century before the time of Gherardo. Vasari deems this "the most divine of Raphael's works" (a); and the transcendent merits of the design are much heightened by the variety of the lights, the torch gleaming on the faces of the guards, the moon shining on their arms, and the two celestial lights emanating from the presence of the angel, which; in their management and effect, are a prodigy of skill and science.

The ceiling is also by Raphael and represents Scriptural events, viz. the burning bush; Noah offering sacrifice after the flood; the sacrifice of Abraham; Jacob's ladder; the promise made to Abraham with regard to the posterity of Isaac; and the sacrifice of Isaac. The basement is divided by Cariatides into compartments, containing small paintings coloured like gilt bronze, and illustrative of the advantages of commerce and agriculture; they are by Polidoro da Caravaggio, and were retouched by Carlo Maratta.

The hall  
of Con-  
stantine;  
the battle-  
scene.

The next room is called the hall of Constantine, because on its walls are represented some of the principal events in the life of that emperor; and of the four rooms this was the last painted, having been designed, and even commenced, in oils, by Baphael, who had finished only the figures of Justice and Meekness, at the two extremities of the

(a) Vita di Raffaello.



battle scene, immediately before his progress was arrested for ever by the hand of death. The great battle between Constantine and Maxentius is executed in fresco by Giulio Romano after the cartoons of Raphael: it is thirty-four feet long by fifteen feet broad; and is not only the largest but the best composed historical painting known, presenting all the action, and hurry, and movement of a battle, without the least confusion. It is full of spirit, variety and force; but its most striking groups are an old soldier, to the left, lifting the dead body of a young standard-bearer; two soldiers engaged in mortal conflict to the right of the just mentioned group; the aged Maxentius, who has fallen into the Tiber from a bridge of boats erected at a short distance from the Milvian bridge, and is vainly struggling to save himself by grappling the bridle of his spent and panting steed. One portion of the troops of Maxentius is flying in disorder over the Milvian bridge, while another, on the left hand, is gallantly sustaining the last struggle of despair. The figure of Constantine mounted on his milk-white charger; with victory already seated on his imperial brow, at once catches the eye; and the whole is seen at a single glance. In the composition of this battle scene, the dresses of the warriors, the armour, standards and other machinery of war, the columns of Trajan and Antonine seem to have been closely followed: throughout the scene displays such enthusiasm and warmth of execution that, as Bellori observes, the artist seems to be carried away by the action he depicts, and to participate in the ardour of the strife; and even the rough tints of Giulio Ro-

mano are commended by Nicholas Poussin and Bel-  
lori as well suited to the fury of the struggle.

The Cross  
appearing  
to Con-  
stantine.

On the wall to the left is the Cross appearing in the Heavens to Constantine, while addressing the army previously to the battle, also by Giulio Romano. To intimate that the battle took place near Rome we have in the distance a view of the mole of Adrian and of part of the mausoleum of Augustus. The dwarf of Julius II., supposed to be the Gradasso of the poet Berni, putting on a helmet, forms a very incongruous episode to such a painting.

The bap-  
tism of  
Constan-  
tine.

On the opposite wall is the baptism of Constantine in the Lateran baptistery by S. Sylvester, painted by Francesco Penni, called *il Fattore*, from having managed the money concerns of Raphael. The personage in black, who stands near a column to the left, is supposed to be Balthasar Castiglione, an eminent literary character of the time.

Donation  
of Con-  
stantine.

The fourth painting, opposite the battle scene, represents the donation of Constantine to S. Sylvester, to whom the first Christian emperor presents a small golden statue of Rome, the symbol of his munificence. We have here a view of the interior of the ancient Vatican basilic; and several episodes complete the picture.

The eight pontiffs painted in niches at the four corners of the room are also by Giulio Romano. The bronze coloured paintings between Cariatides on the basements correspond with the four paintings above them, and were executed by Polidoro da Caravaggio and Pierino del Vaga. In the lunettes above the cornices and on the cieling are various historical and symbolical figures executed by Tommaso Lauretti, a Sicilian, whose productions, as course in outline

as they are harsh in colouring, were commenced under Gregory XIII., by whom the artist was patronised, and hastily finished under the inexorable Sixtus V., who not only refused to pay him the stipulated amount, but also taxed his incapacity by compelling him to refund part of the sums advanced by the undue partiality of his indiscriminating patron. The temple in the centre of the ceiling is by Antonio Scalvati, a scholar of Lauretti, and is much and deservedly admired.

From the Camere di Raffaello we pass into the Sala de' Chiaroscuri, on the walls of which are the Apostles, designed by Raphael, and copied at the Tre Fontane and in the Pauline chapel of the Quirinal. Under each Apostle is a small bronze coloured painting illustrative of his life, all of the school of the Zuccari; and the various ornaments are by Giovanni da Udine; but they have all suffered much from having been retouched.

The small door to the left, at the extremity of this hall, opens into the private chapel of Nicholas V., painted by the B. Angelico da Fiesole, O. Praed., the master of Pietro Perugino. The altarpiece is a Pietà in tapestry, recently placed there. The frescos consist of an upper and under range. Beginning with the upper range, on the side wall to the right as we entered, is S. Peter ordaining S. Stephen Deacon, and S. Stephen giving alms to the poor: on the end wall is S. Stephen disputing with the Jews, the holy deacon brought before the high-priest; and the Protomartyr stoned to death. In the under range, beginning as before, is S. Sixtus II. ordaining S. Laurence: on the wall opposite the window is S. Sixtus confiding to him the treasures



of the Church, and the holy deacon dispensing them to the poor; and on the next side-wall is S. Laurence standing before the emperor Decius, and his cruel martyrdom. In the four false niches beneath are S. Bonaventure, S. John Chrysostom, S. Athanasius and S. Thomas Aquinas; in the corresponding upper niches are S. Augustin, S. Ambrose, S. Leo and S. Athanasius; and on the ceiling are the four Evangelists. All these interesting frescos were judiciously retouched by Baron Camuccini, by order of Pius VII., in 1815, as is recorded by the inscription over the altar, and are remarkable for sweetness, grace and nature.

The Vatican library, history of.

**THE VATICAN LIBRARY.** A collection of works is supposed to have existed in the Lateran palace from the establishment of Christianity under Constantine, and to have been transferred thence to form the nucleus of the Vatican library. It was enriched by Pope Zozimus, in 742, with numerous Greek and Latin manuscripts; and it received a still greater accession of manuscripts in 1453, brought by the fugitive Christians from Constantinople after the fall of the Eastern empire, which occurred in the Pontificate of Nicholas V., who not only purchased the spoils of the imperial library of the eastern capital, but also sent agents to Greece to collect manuscripts. Rome had become the asylum and the nursery of Greek literature since the XIV. century. Nicholas V. also collected the manuscripts of the writers of antiquity from the monasteries of Germany and Britain; and wherever the original could not be removed, a faithful copy was transcribed and transmitted to the Vatican library, insomuch that in a reign of eight years his industry formed a library of 5, 000 volumes. To his muni-

ficence also the Latin world was indebted for the versions of Zenophon, Diodorus, Polybius, Thucydides, Herodotus and Appian; of Strabo's Geography, of the Iliad, of the most valuable works of Plato and Aristotle, of Ptolomy and Theophrastes and the Greek Fathers (a). The zeal of Sixtus IV., *della Rovere*, in augmenting the library is celebrated by Ariosto and also by Platina, who was appointed its librarian about 1480; and his example was followed by Leo X., Paul IV., Pius IV., Pius V., and Gregory XIII. A new apartment having become necessary to receive the increased and increasing treasures, Sixtus V., in 1588, employed Fontana to cut in two the court of Bramante called the Belvedere by a new range of building, which he enriched with many new works. In the pontificate of Clement VIII., in 1600, it acquired the important collection of the famous Fulvius Ursinus, followed by the valuable collections of the Benedictine monastery of Bobbio, composed chiefly of Palimpsests. The library then contained 11, 160 MSS., of which 8, 942 were Latin and 2, 158 Greek. Paul V. transferred to it the printing office erected by Paul IV. under the care of Paulus Manutius. The Palatine library, belonging to the elector palatine, captured at Heidelberg by Tilly, and presented to Gregory XV. in 1621 by Duke Maximilian of Bavaria, was the next accession; it contained 2415 MSS., 1984 of which were Latin and 431 Greek. Alexander VII. in 1626 added to it the library of Urbino, founded by Duke Federigo, whose passion for books was so great, that at the taking of Volterra in 1472, he reserved nothing but a Hebrew Bible as his own share of the spoil. This

(a) Tiraboschi T. VI. P. I. p. 46. sqq. Gibbon's Decline and Fall etc.

collection, which was purchased from the authorities of Urbino, enriched the Vatican with 1165 Greek and 1704 Latin MSS. In 1690 the Bibliotheca Alexandrina, the collection of Christina queen of Sweden, passed into the library in the pontificate of Alexander VIII., comprehending all the important treasures taken by her father Gustavus Adolphus at Prague, Wurtzburg, and Bremen, and amounting to 2337 MSS., of which 2092 were Latin and 245 Greek. Clement XI., in the beginning of the last century, presented 55 Greek MSS. to the library, collected by his order in Egypt and Syria, where he dispatched Abraham Massard, Andrew Scandar and the famous Asseman to purchase them at any price. Paul V. added its left, and Clement XI. its right wing. Benedict XIV., in 1746, added to it the splendid library of the Ottoboni family, containing 3856 MSS., of which 3386 were Latin and 470 Greek; and about the same time the Marquis Capponi bequeathed to it his valuable library, containing 283 MSS. Pius VII. purchased the library of Card. Zelada from his heirs, containing 100 MSS. Leo XII. purchased the works of antiquity and art that had belonged to Count Cicognara; and Gregory XVI. added to it the appartamento Borgia, consisting of ten spacious rooms for printed works alone. The last accession of importance was that of 162 Greek MSS. from the convent of S. Basil at Grotta Ferrata. At the peace of 1815, on the application of the late king of Prussia, many of the Heidelberg MSS. were restored by Pius VII., By the eighth article of the suspension of hostilities, concluded at Bologna with the French in 1796, it was stipulated that Pius VI. should cede 500 Vatican MSS. to be chosen at will, the greater part of which have been since restored. Printed books,



vases and medals were also taken contrary to the letter of the treaty. At present the Vatican library contains 3, 686 Greek, 18, 108 Latin, 726 Hebrew, 787 Arabic, 65 Persian, 64 Turkish, 459 Syriac, 71 Ethiopian, 18 Slavonic, 22 Indian, 10 Chinese, 80 Coptic, 13 Armenian, and two Georgian manuscripts, amounting in all to 24, 111, the finest collection in the world, which with 25, 000 duplicates and 100, 000 printed volumes make a total of 149, 494 volumes. The office of Vatican librarian is one of the highest in the Roman Court, and is always occupied by a Cardinal, subordinate to whom there are two Sublibrarians and nine secretaries, who are employed in transcribing and publishing unedited manuscripts at the library printing press. One of the last Sublibrarians was the famous polyglot, Monsignor, now Cardinal Mezzofanti, who converses fluently in fifty languages, and whom Lord Byron would have had interpreter at the tower of Babel.—The library is open daily from 9 in the morning until noon, except from the 16th of June until November. It is always closed on thursdays and festivals.

In this room are some Chinese anatomical figures and a Chinese portrait, and also facsimiles of two famous columns found at the villa of Herod Atticus on the Appian way, and illustrated by the famous Visconti. The next room is that of the Scribes or editors of Vatican MSS., printed at the Vatican press. In the angles of the ceiling are eight Sibyls painted by Marco da Faenza; and the beautiful landscapes are by Paul Bril. The walls of this and the outer room are ornamented with the portraits of the Cardinal Librarians.

Entrance  
hall.

The great  
hall, built  
by Sixtus  
V.

From the hall of the Scribes we descend into the great hall, which forms the chief body of the library, and is about 200 feet long by 50 feet broad, being divided by seven square pillars into two parts. To the right as we entered is a good oil painting by P. Facchetti of Mantua, representing Sixtus V. receiving the plan of the library from Domenico Fontana. The walls and cieling are all painted by Viviani, Baglioni, Salimbeni, Guidotti, Nögari, Nebbia, Nanni, Gentileschi, and other artists, under the direction of Gallesini. To the right are painted the principal general councils, the Nicene, Constantinopolitan, Ephesian, Calcedonian, second and third of Constantinople, second of Nice and fourth of Constantinople. On the side wall to the left beginning at the top, are painted the most famous libraries, the Mosaic, Hebrew, Babylonian, Athenian of Pisistratus, Alexandrian, Augustan, Jerusalem, Caesarian and Apostolic. On the pillars are portraits of the inventors of the letters of various alphabets, with facsimiles of the letters. In the division of the two parts, again beginning at the top, are a clock of curious workmanship; two Candelabra of Sevres porcelain presented by Napoleon to Pius VII.; a large vase of Sevres porcelain with two smaller ones presented by Charles X. of France to Leo XII.; two superb tables of oriental granite; a splendid vase of malachite four feet eight inches square by three feet four inches high, presented by the emperor of Russia to Gregory XVI.; a Russian calendar of the XII. century, affixed to the last pillar; beyond which is a sarcophagus with part of a winding sheet of asbestos, in which the body of the deceased was burnt, found in 1702 about two miles outside the porta Praenestina. Under the arch, opposite the

sarcophagus, is a beautiful spiral column of Oriental alabaster, found near the church of S. Eusebio. The presses attached to the pillars and walls contain the MSS., which are shut with close doors, so that a stranger might walk through without suspecting that he is in the midst of the first literary treasures in the world.

The following are among the literary curiosities shown to strangers in this hall : A Greek Bible of the V. century ; the Acts of the Apostles written in Greek golden characters of the XV. century ; and presented to Innocent VIII. by Charlotte Queen of Cyprus ; a Greek manuscript of the VII. century, thirty-two feet long, adorned with miniatures, and containing the history of Joshua ; the Carcafensian Version of the Bible ; the Breviary of Matthias Corvinus king of Hungary ; a Plutarch that belonged to Christina, queen of Sweden, with written annotations by Grotius ; a Virgil of the V. and a Terence of the IV. century, both adorned with miniatures ; a copy of Dante's *Divina Comedia*, written by Boccaccio, and adorned with miniatures by Giulio Clovio ; Pliny's *Natural History* with miniatures by Giulio Romano ; a Bible in the hand-writing of Benedict V. ; about fifty MSS. adorned with miniatures, some by Clovio, that belonged to the Duke of Urbino ; a copy of Seneca's, tragedies, adorned with paintings by an Englishman in the XIV. century, and diversified with annotations by an English Dominican friar, named Nicholas Trevet, afterwards Card. Bishop of Ostia ; seventeen letters of Henry VIII. to Anna Boleyn, nine in French and eight in English ; the three first cantos of Tasso's *Gerusalemme* in his own handwriting ; a Latin



Bible adorned with miniatures by Pinturicchio ; a Hebrew Bible of the XIV. century , for which the Jews of Venice offered its weight in gold ; a fragment of the first book of the Georgics, of the Augustan era ; fragments of a correspondence between Fronto and Marcus Aurelius ; the famous palimpsest of Cicero's long lost work *De Republica*, discovered by Card. Mai, the Columbus of the Vatican library , under a copy of S. Augustin's Commentary on the Psalms ; a letter of Luther's, recently discovered by Monsignor Laureani, present Sub-librarian.

Among the rare printed books are Henry VIII. Defence of the Seven Sacraments, printed in London in 1501 , and presented to Leo X. , with the autograph inscription :

“ Anglorum Rex Henricus, Leo Decime, mittit,  
Hoc opus, et fidei testem, et amicitiae ” :

the work procured for the Royal author and his successors the title of “ Defenders of the Faith ” ; the Epistles of S. Jerom , Rome 1468 ; the princeps edition of Aulus Gellius, Rome 1469 ; the polyglot Bible of Card. Ximenies A. D. 1514-1517 ; Aldo's Greek Bible A. D. 1518 ; an Arabian Bible , Rome 1671 ; Luther's Bible and Sermons , etc. etc.

Gallery to  
the right,  
added by  
Clem. XI.

The extremity of this hall is crossed by the galleries , which are about 1, 100 feet long. The right wing contains presses filled with manuscripts , and is adorned with frescos , the principal among which are explained by analogous inscriptions. In the first division is a copy of an ancient globe , the original of which was found on the Palatine , and is now in the museum of Naples. The fresco on the

end wall, by which we entered, represents the presentation of a memorial for the canonization of S. Charles Borromeo; and on the opposite end wall is his canonization. On the corresponding walls of the second division are the port of Civita Vecchia, and the plan of Ferrara. The paintings of the third relate to Pius VI.; and those of the remaining divisions relate to Pius VII. The sixth and seventh are adorned with porphyry columns, the two last of which were reduced in diameter in the time of the decline, and present each carved figures of two emperors embracing, indicating perhaps the pacification of the eastern and western empires. The cabinet at this extremity is called *il museo profano*. In the first case to the left are cameos, mosaics and carved ivory; and in the opposite case are facsimiles of the cameos of Vienna by the younger Pikler, presented by Francis I. to Pius VII., a large amber cup, and carved ivory. In the second to the right are ancient conduits, and various articles in bronze; and in the opposite one are various bronze utensils, specchj etc. and part of the timber framework of Caesar's villa on lake Nemi. In the third to the left are Roman divinities, gold bracelets and carved ivory, and in the opposite one gold ornaments found in Mexico, and East-Indian divinities.

Retracing our steps we next enter the gallery to the left. In the first division is painted, on the first end wall, S. Bonaventure being numbered among the great Doctors of the church; and on the opposite wall is the canonization of S. Diego. On the corresponding walls of the second are painted the machinery used by Fontana to erect the Vatican obelisk, and Michelangelo's plan of S. Peter's, with the portico

Gallery to the left, added by Paul V.

and dome, such as we saw in one of the octagons as we ascended the dome of S. Peter's. At the extremity of the next long division is the seated marble statue of S. Hippolytus, bishop of Porto in the III. century. On his episcopal chair is the famous Calendar or Paschal cycle, composed in Greek by the saint in 223 to refute the Quartodecimans, who celebrated the Paschal solemnity at the same time with the Jews. The statue was found in the catacombs of S. Lorenzo in 1551: it is supposed by Winckelmann to be a work of the IV. century; and is the best as well as one of the oldest specimens of Christian art (a). On the opposite side is a statue with the name of Aristides of Smyrna, inscribed in Greek on the base.

The sacred museum.

Beyond these statues is the museo sacro, containing numerous objects of Christian antiquity, many of which were found in the Catacombs. The bas-reliefs on the walls were taken from the sarcophagi in the Catacombs, and are interesting not only as specimens of Christian art, but as illustrations of the use of sculpture in the chapels of the early Christians. Some of them are symbolical; and the most ordinary subjects are the history of Moses and of Jonas. On the cieling are frescos of Religion and the Church by Stefano Pozzi. In the first cases to the left are various instruments of martyrdom, such as an iron comb; a species of forceps or pincers, known by the name of *ungulae bisulcae*, as designated by Prudentius:

“ Illa virgas, et secures, et *bisulcas ungu-  
litoris artem, sponte nudas offerens  
Costas, bisulcis exsecandas ungulis* (b) ”;

(a) Cardinal Mai has published the cycle in his *Scriptorum V-  
erum Nova Collectio*, vol. V., p. 70. (b) Hymn. X. Peristeph. S.  
Romani, v. 71. sqq.



whips made of iron wire chains, loaded at the ends with knobs of bronze, thus alluded to by Prudentius:

“Tundatur, inquit, terga crebris ictibus

Plumboque cervix verberata extuberet:

Pulsatus ergo martyr illa grandine

Postquam inter ictus dixit hymnum plumbeos (a);

an ancient oxydised glass chalice, and other glass remains; various bronze crucifixes etc. etc. In the last cases at this and the opposite side are various silver gilt and bronze chalices, censers, a crozier and several rings. S. Clement of Alexandria, who flourished towards the close of the second century, recommends the Christians of his day to have the rings they wore “engraved with a dove, a ship under sail, a lyre or an anchor, a fish”, which were so many early Christian symbols (b). In the next cases are Greek paintings, carved ivory, diptychs and triptychs; among which in the XIV. press is the diptychon Rambonense of Agiltrude, wife of Guido da Spoleto, a curious work of Italian art of the IX. century. Diptychs were originally one of those presents that the newly chosen consul, on entering office, distributed among his friends. The diptychs, as the name, ΔΙΠΤΥΧΟΝ, implies (c), are composed of two folding tablets of ivory, so connected by hinges as to shut or open like a book; and the exterior surface is carved in basrelief, as described by Claudian (d). Their richness of material and elaborate

(a) Hymn. X. Peristeph. S. Romani, v. 115. sqq. (b) Paedagog.

lib. III. c. II. (c) Δυο two and πτυξ from πτυσσω to fold. (d) Lib.

III. in Stilichon. v. 345. sqq.

workmanship suggested to the Christians the idea of using them as covers to the Sacred Volumes and other books used in the celebration of the Holy Mysteries, and also of producing Christian imitations, as is here exemplified. The triglyphs, as the name implies, have three instead of two foldings. In the collection is a Deposition from the Cross in ivory, carved from a design of Michelangelo, and presented to the museum by Gregory XVI.

The cabinet of the papyri.

The next room is called the cabinet of the papyri, from the papyri around its walls, relating to deeds of donation and contracts of the X. and XII. centuries, all illustrated by Gaetano Marini in his work entitled *I papyri Diplomatici*. The room is adorned with rich marbles: on its ceiling Mengs has painted History inditing a volume, which rests on the wings of Time; while a genius presents scrolls, and Janus, by his presence, indicates the past and the present. On the coes of the ceiling are four genii and four children: in one of the lunettes is Moses, in the opposite one S. Peter, painted in distemper, all much admired productions by Mengs.

The cabinet of early Christian paintings.

The cabinet of ancient Byzantine and early Christian Italian paintings follows. The two to the right and left, as we enter, are by Giotto: the productions of the Byzantine school and of the Italian from the days of Cimabue follow; and the collection terminates with Pietro Perugino and his pupil Raphael, all placed here by order of Gregory XVI.

Stanza di Sansone; the Nozze Aldobrandini.

To the right as we entered this room is a door opening into the stanza di Sansone, so called from three paintings on its ceiling relating to Sampson, by Guido. Adjoining the wall to the right is the famous fresco of the Nozze Aldobrandini, found near

the arch of Gallienus in 1616, in the pontificate of Clement. VIII., *Aldobrandini*. It became the property of the pope, and has therefore been designated by his family name. For many years it had been the chief ornament of the villa Aldobrandini on the Quirinal, and was considered the best specimen of ancient painting extant, until the discoveries of Herculaneum and Pompeii stripped it of its preeminence. So valuable was it considered in 1818 that it was purchased of Card. Aldobrandini for 10,000 scudi. It represents an ancient marriage and consists of ten figures: the bridegroom is seated at the foot of a rich couch, near which sits the bride; she is attired in white, and accompanied by another female, who seems to encourage her: on the extreme left stand a priest and two youths at a circular altar, preparing the lustral offering: between them and the couch is a well draped female resting on an altar, and holding what appears to be a shell; and on the extreme right are three figures standing near a tripod, one holding a tazza, another wearing a crown, and the third playing a fifteen-stringed harp. The bridegroom, in the opinion of John Bell, is the finest thing he had ever seen: "His brown colour gives a singular appearance of hardihood: the limbs are drawn with inimitable skill, making the just proportion between strength and agility; while the low sustaining posture, resting firmly on the right hand, half turning towards the bride, is wonderfully conceived. A pleasing tone of purity reigns throughout the whole composition, in which nothing Bacchanalian offends the eye or invades the chaste keeping of the scene." Some supposed it to represent the marriage of Peleus and Thetis, others, of Stella and Violantilla, sung by



Chamber  
of the an-  
cient bulls.

Statius, others, of Julia and Manlius, immortalized by Catullus: but it probably represents the marriage of the master and mistress of the house, which it originally adorned. It had been ill restored; but the new paint has been since removed; and it has thus resumed its ancient form; and hence it is that the ancient copies, not excepting that of N. Poussin in the Doria gallery, do not exactly accord with the original. Here also is a Nymph found in 1810 near the via Nomentana, and five female figures with their names of infamous celebrity, viz. Pasiphae, Scylla, Phaedra, Myrrha and Canace, found in 1818 outside the gate of S. Sebastian. From this chamber we enter that of the ancient bulls, or stamps impressed by the ancients on their works in terra cotta, a collection arranged by Gaetano Marini, and illustrated by him in a manuscript preserved in the library. Here also is a portrait in fresco of Charlemagne, probably of the XIII. century; under it is a fresco of the Last Supper, and beyond it another of the Good Shepherd, both found in the Catacombs; and at the extremity is a tabernacle in terra cotta. Returning hence to the room of the Christian paintings, and entering the cabinet beyond it we observe in its centre eighteen small enamels in smalt encausto on brass plates, representing the Passion of our Lord, executed by Vanquer in 1660. This cabinet also contains the numismatic museum: the former splendid collection had been scattered by French rapacity; and the present commencement is due to Pius VII., consisting of the Vitali, Tomassini, and other contributions. The frescos here relating to Peter Martyr are from cartoons of Vasari.

We next enter the suite of rooms added by Gregory XVI., seven of which contain printed books on open shelves. *The first room* contains various Bibles and Commentaries; *the second*, to the left, the Fathers and Councils; *the third*, Liturgies; *the fourth*, Law; *the fifth and sixth*, History; and *the seventh*, Greek and Latin classics. This seventh room is called *la camera delle sei Virtù* from the six allegories of as many arts and sciences painted on its lunettes by Pinturicchio. *The eighth room* is occupied by the best collection of engravings extant, from the very origin of the art, a collection begun by Pius VI. and augmented by his successors. Its frescos by Pinturicchio are, over the window, the martyrdom of S. Sebastian; next to the right, the martyrdom of S. Barbara; next S. Barbara flying the snares of her Father; opposite the window, the Disputation of S. Catharine; next wall, S. Antony visiting S. Paul the first hermit; and the Visitation of the B. Virgin, whose portrait is said to be that of Giulia Farnese; all decorated with beautiful landscapes and gilt stuccos. *The ninth room*. Opposite the window are the Annunciation and Nativity; next wall, the Adoration of the Magi and the Resurrection, where Pinturicchio has introduced Alexander VI. as present at the miracle; over the window, the Apparition of our Lord to the Apostles after his Resurrection; next wall, the Descent of the Holy Ghost on the Apostles, and the Assumption of the B. Virgin. *Antiquities*: — In the centre of the room is a famous puteal adorned with a Bacchic feast, admirably executed in relief. The large relief to the right as we entered is the Giustiniani relievo of the Nymph Leucothea helping the young Bacchus to drink from a *rhython* or vase in form of a horn: it had been a fountain;

Appartamento Borgia, now the library of printed books.

in which the water passed through a hole at the extremity of the horn, towards which the little Bacchus projects his lips; next, a well wrought fragment of a frieze from Trajan's forum, beneath which are arranged various other fragments; on next wall, reliefs found in the Catacombs; and two sarcophagi also found in the Catacombs, the first with reliefs in front of Apostles, in the centre of which is S. Peter holding the keys in the left hand, and blessing with the right, and the second, with reliefs of the Good Shepherd; next wall, reliefs of Diana and Endymion, and of the virtuous but unfortunate Hippolytus parting with Phædra, as described by Euripides; to the right of the window, fragment of a chariot race in the circus; to the left, an ancient fountain, with Silenus giving drink to little Bacchus from a rhyton.

*Tenth and last chamber.* The ceiling of this hall was painted under Leo X. by Gio. da Udine and Pierin del Vaga under the direction of Raphael, and represents the seven planets under the forms of as many divinities, by whose names they are called, each mounted on a car drawn by symbolic animals, together with the twelve signs of the Zodiac, and the other principal constellations, all admirable for design and execution. In the centre of the hall is a handsome vase of Phrygian marble, sixteen feet in circumference. Over the door by which we entered is a porphyry medallion of Nero, and along the same wall are fragments of friezes of the finest finish, and exquisite Corinthian and composite capitals, with two small unknown statues: opposite the window, numerous fragments, capitals, busts, and a chimney-piece of the XV. century, well chiseled in palombaro marble; third wall, other fragments, capitals, busts,



and two reliefs, one of two pugilists, the other of Adrian proceeding to the Senate accompanied by his lictors; between the windows are capitals, fragments of friezes and of statues, most of which, of superior finish, were found in the Ulpian basilic.

Having seen the library we next proceed to visit the apartments of the Sovereign Pontiff, in what is called *il palazzo nuovo*, because built by Gregory XIII. and his successors on the plan of Domenico Fontana as the new winter residence of the Popes, who had previously resided in the opposite range of building. On the first floor are the apartments of the Cardinal Secretary of State for the home department, and the halls in which the tribunals and congregations occasionally assemble. Ascending hence to the second floor we enter the noble hall called the sala Clementina from Clement VIII., by whom it was erected and decorated in 1595. It measures about 90 feet in length by 50 feet in breadth, and is proportionally lofty, serving as a magnificent vestibule to the Pontifical apartments. The lower part of the walls are incrustated with coloured marbles; and the upper part and ceiling are covered with frescos. The perspectives and facts illustrative of the life of Clement VIII. are by Albert Durer, Baldassare da Bologna, and Cherubino Albert, the two latter having painted the walls as far as the cornice, the first, from the cornice upwards. Over the principal entrance is the martyrdom of S. Clement: on the opposite wall is the Pontiff administering baptism: on the side wall to the right, as we entered, are the Theological, on that to the left, the Cardinal, Virtues; and on the ceiling are the characteristic virtues and apotheosis of S. Clement, emblematic of the virtues of Clement VIII. The next room, which

The Pope's apartments in the Vatican.

is the first of the suite, is a small servants' hall. The *second room* is the hall of the Capitoline Guard: its frieze and those of the other rooms are painted by Paul Brill, Albert Durer, Gaspar Celio, Cati, Viviani and Arpino. The *third room* is the hall of the National Guard, the walls of which are covered with paintings recently placed there, by the Cav. Agricola, who informs me that their present arrangement is temporary, a circumstance which precludes a detailed description of them. The *fifth room* is that of the Guardia Nobile, the walls of which are lined with damask; and over the altar of the adjoining private chapel of the Pope is a good painting of the Nativity by Romanelli. The *sixth room* is the Pope's anticamera, the walls of which are lined with damask; on the table to the right is a beautiful marble Madonna by Canova. The *seventh room* is called the anticamera secreta, the walls of which are lined with damask. The *eighth room* is the hall of audience, or reception room, in which is a beautiful vase made of a fragment of the Egyptian alabaster presented to the church of S. Paul by Mehemed Ali, the present Pacha of Egypt. The *ninth* is the Pope's bedroom, which is small and simple, and lined with damask. The *tenth* is the Pope's dining-room, equally small and simple, in which is a famous painting of the Crucifixion, by Vandyke. The *eleventh, twelfth and thirteenth* are small rooms for domestics in waiting, and close the suite at this extremity. Returning hence to the first room we enter the *sala della predica*, also called *del Concistoro*, a spacious oblong hall, containing a good collection of paintings, among which the large central one, opposite the windows, is the famous Resuscitation of Lazarus,

by Muziano, to the right of which is the Death of the Maccabees, and to the left the Adoration of the Magi. The three next chambers are now called *sale di passeggio*, the walls of the two first of which are covered with paintings, and of the third, with tapestries. They open on the *stanza di Matilda*, so called because, on occasion of repairs made by Urban VIII., that Pontiff had its walls decorated with good frescos by Romanelli, illustrative of the life of that Benefactress of the Holy See. On the side-wall to the right is a large fresco representing the entrance of Henry IV. of Germany into Rome: on the opposite wall is that emperor's oath of fealty, and the keys of the city of Rome being presented to him, an empty ceremonial; and on the end wall is, among other small frescos, one representing the absolution given to him by Gregory VII.

Having seen the apartments of the Sovereign Pontiff we now descend to the court of S. Damasus, crossing which we enter the passage to the right of the stairs leading up to the library and museum, and reach the *via della Zecca*, leading up to the mint. The avenue to the right leads up directly to the Vatican gardens, the entrance to which is a vestibule in form of a Greek cross, having eight niches adorned with as many ancient statues, and separating the smaller garden to the right from the larger one to the left. The large garden is laid out in squares, parterres, covered vistas, orangery, flower plots, wilderness etc., all in the continental style. To the right of the terrace by which we enter are the kitchen garden, the vineyard, and an enclosure for deer, gazelles etc. Advancing on the terrace and entering the second gate to the right we find ourselves on a broad partition-wall dividing

The Va-  
tican  
gardens.



the deer-enclosure and commanding a good view of Monte Mario, the summit of which is a wooded platform covered with stone-pines and cypresses, and of Mount Sorcate or Sant' Oreste, as it is now called, so interesting for its classical recollections:

“ Vides ut alta stet nive candidum

Soracte. ”                      Hor. Od. 1. 9.

“ The lone Soracte's heights displayed,  
Not now in snow, which asks the lyric Roman's aid  
For our remembrance, and from out the plain  
Heaves like a long-swept wave about to break,  
And on the curl hangs pausing. ”

Returning to the terrace and advancing we meet at its extremity a fountain surmounted by a female statue, beyond which is an aviary. Continuing to ascend we reach part of the enclosure of the Città Leonina, in which we observe a circular and beyond it a semi-circular tower, belonging to that dilapidated enclosure. Leaving the circular tower to our right and a sort of wilderness to the left we soon meet, as we descend, a large rustic fountain, on which rises an eury surmounted by a sculptured eagle. Continuing to descend we reach a picturesque fountain erected by Paul V., in which are numerous jets d'eaux with a pretty star in the centre; and a few yards from this fountain is the casino of Pius IV., the elliptical area of which is entered at the extremities by two oblong vestibules, adorned each with six busts in as many niches and a pretty fountain in the centre, which pours its waters into a marble basin, adorned with groups of children riding on dolphins. On the side of the area towards the Vatican is a covered balcony sustained by granite





*G. Calligaris inc.*

PALAZZO DEL QUIRINALE



columns, with two small fountains and four statues in as many niches; and a small pond beneath crowded with fish, that eagerly pursue crumbs of bread when thrown on the surface. On the opposite side is the casino, the portico of which is adorned with two small fountains and several statues. The casino itself is decorated with paintings by Baroccio, Federico Zuccari and Santi di Titi, and contains an assortment of bas-reliefs in terra cotta collected by Canova: it is surrounded by flower-plots, and had been used by Pius VII. for the reception of such English ladies as he honoured with an audience. The ground between it and the terrace by which we entered is occupied almost exclusively by an orangery and open conservatory for exotics, adorned with sculpture and with a circular fountain in the centre decorated with four statues.

Having returned to the vestibule in form of a Greek cross, we observe in the passage from it to the small garden a view of one branch of the library to our right and of the Sala a Croce Greca in the Vatican museum to the left. Advancing we leave to our left a fountain, over which rises a huge bronze pine-fruit with two bronze peacocks at the sides, often said without conclusive proof to have crowned the summit of Adrian's tomb: to this pine the great Italian poet compares a giant's head: Il giardino della pigna.

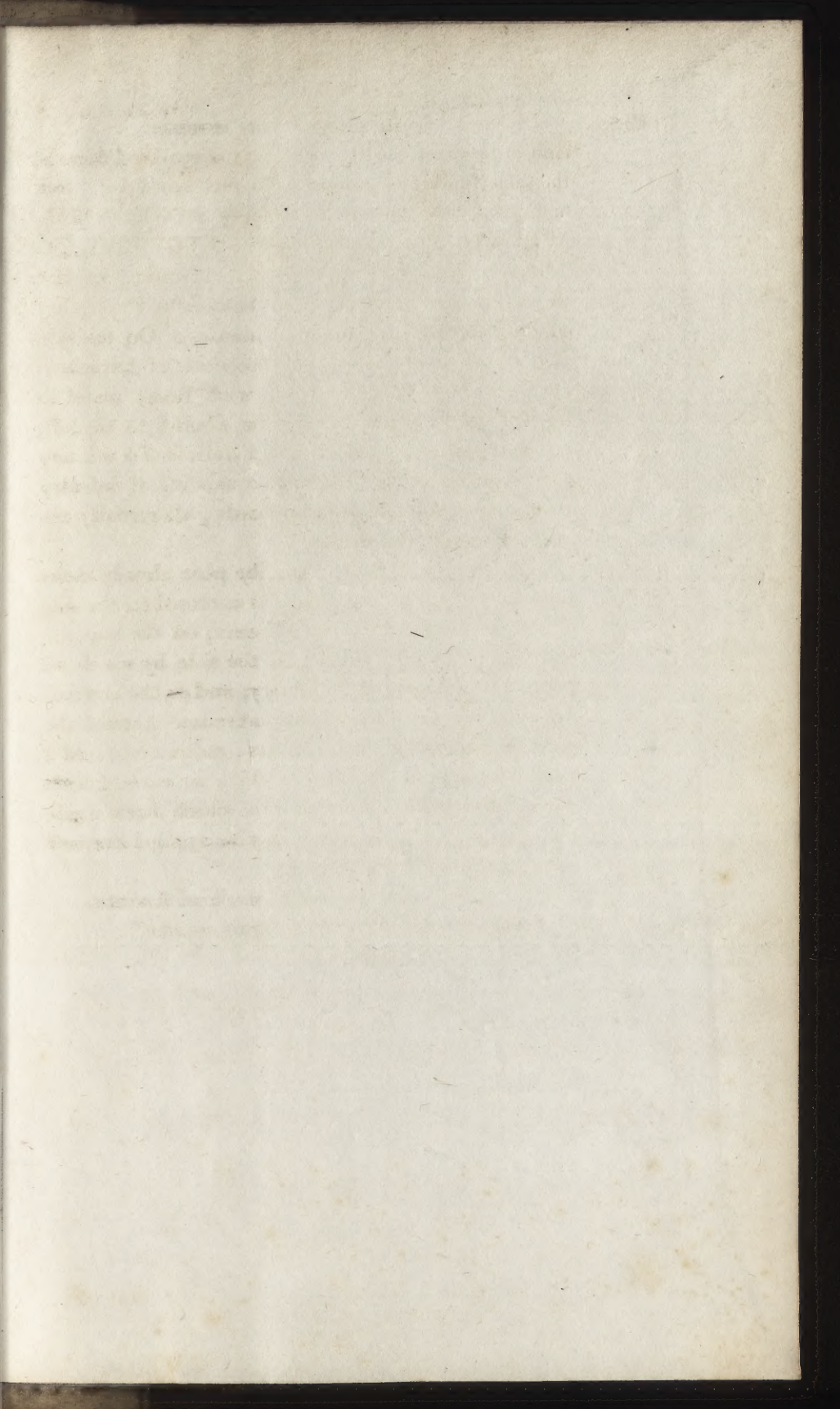
“La faccia sua mi pareva longa e grossa  
Come la pina di S. Pietro in Roma.”

In the centre of the square is the pedestal of the column of Antoninus Pius, found in the garden of the Mission-house on Monte Citorio in 1709, and removed to this spot after the ineffectual attempt of Fon-

tana to raise the shaft, which was discovered there at the same time. The pedestal is 11 feet broad by 8 feet high, and bears the inscription: — *DIVO . ANTONINO . AVG . PIO . ANTONINVS . AVGVSTVS . ET . VERVS . AVGVSTVS . FILI*., informing us that the column had been erected to Antoninus Pius by his adopted son Marcus Aurelius Antoninus. On the side opposite the inscription is the Apotheosis of Antoninus and his wife the Elder Faustina, with Rome seated to the right and a Genius holding an obelisk to the left; and on the other two sides are high reliefs of a military procession, probably a triumph, consisting of infantry and cavalry, some bearing standards, all recently restored by the Cav. Fabris.

This garden is called from the pine already mentioned *il giardino della Pigna*: it is enclosed on the side of the pine by the Egyptian museum; on the opposite end by the *Braccio Nuovo*; on the side by which we entered, by a branch of the library; and on the remaining side, by the *Chiaramonti* museum. Around the walls are sarcophagi, cippi, altars, statues etc.; and a small door opposite the gate by which we entered leads down to a fountain, in the basin of which floats a miniature man of war, to which may be applied the well known distich of Urban VIII.:

*“Bellica pontificum non fundit machina flammas,  
Sed dulcem, belli qua perit ignis, aquam.”*





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